

The Organ in “A Secular Age”
Secularization and the Organ in the United States

by

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ABSTRACT

The pipe organ, a musical instrument historically, culturally, and conceptually associated with Christian worship, is being negatively affected in terms of condition and continued use in the United States by rising rates of secularity, declining mainline Protestant and Catholic adherents, declining worship attendance, and, most directly, the closure of church buildings. No scholarly research addresses the relationship of secularization and the organ, and no professionals in the field acknowledge its seriousness or have presented plans to counter it.

This paper lays the groundwork for future research while exploring the landscape of the organ's possible secular uses. The organ's relationship to secularization is defined through the interdisciplinary lens of secular studies, bolstered through an exploration of its past. This thesis analyzes the use of the organ in secularized churches in the United States through case studies of fourteen organs in thirteen former churches. While these examples reveal some promising adaptive reuses of church buildings and their organs, the prevailing conclusion is that the instrument's future is severely endangered. There are few paid secular positions and insignificant educational opportunities that stem from secularized churches. The public lacks exposure to the instrument because of the infrequency of organ-related events.

Yet because the organ's principal aesthetic is not Christian but communal, the instrument has the potential to thrive in secular contexts. This reframing and often literal repositioning requires stronger leadership: organizations and individuals promoting the organ must be proactive in working with the new owners of secularized churches to help

them incorporate the instrument in new, revitalized contexts. A dynamic future for the organ requires the creative work of many.

To my grandma, Joan A. Bennett
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INTRODUCTION

The organ, an instrument inextricably associated both historically and culturally with churches, faces a crisis of purpose and heritage in the face of increasingly secular Western societies. This is indicated by persistent declines in Christian adherents in Europe and North America, the continuing closures of mainline Protestant and Catholic churches, and the decreased enrollment of organ majors at universities in the United States. Besides the carillon, no other musical instrument is as institutionally rooted as the organ, and because of this, no other instrument is as affected by the ebb and flow of institutional change. Unfortunately, no research or advocacy efforts address secular society's relationship to the organ. As churches close, the best-case scenario is that an organ keeps its home and finds a new or modified use; the worst-case scenario results in the dismantling or destruction of organs, putting an end to a particular instrument's relevance.

Between 2007 and 2014 in the United States people who self-identify as unaffiliated with religion have increased from 16.1% to 22.8%.¹ The non-religious come in many forms: for example, humanists, atheists, agnostics, and skeptics, but regardless of affiliation, they are growing. Simply put, this increasing population is not attending church, and church is where the organs are. A *National Geographic* author puts it more bluntly, "As the secular millennials grow up and have children of their own, the only

¹ Mainline Protestant drops from 18.1 to 14.7%, Catholic from 23.9 to 20.8%, evangelical Protestant from 26.3 to 25.4%, and finally Non-Christian faiths increased from 4.7 to 5.9%. See Figure 6. Michael Lipka, "5 Key Findings About the Changing U.S. Religious Landscape," Pew Research Center, May 12, 2015, accessed November 11, 2019, <http://www.pewresearch.org/fact-tank/2015/05/12/5-key-findings-u-s-religious-landscape>.

Sunday morning tradition they may pass down is one everyone in the world can agree on: brunch.”²

Christian churches themselves have begun to close, frequently citing financial and attendance troubles. Adaptive reuses of former Christian churches in the United States seems to be the way of the future. Whether churches are converted into senior living in Buffalo, or into a world-class bookstore in Maastricht, people are starting to get creative.³ Bars, homes, apartments, community spaces, and stores are just some of the directions for repurposed religious buildings.⁴ Amid all this repurposing, organs are sometimes used, but they frequently sit idle, or are removed.

Though the exact number of organs affected by secularization in the United States is unknown, based on data concerning lost congregations, a conservative estimate between 2000 and 2010 would be around 2,500 instruments.⁵ This number is an estimate, but if it is even remotely correct, this would constitute the most serious crisis the organ has ever faced in the United States.

² Gabe Bullard, “The World’s Newest Major Religion: No Religion,” *National Geographic*, April 22, 2016, accessed March 3, 2017, <http://news.nationalgeographic.com/2016/04/160422-atheism-agnostic-secular-nones-rising-religion>.

³ Jonathan D. Epstein, “Church of the Ascension to be Converted to Senior Housing,” *The Buffalo News*, November 26, 2014, accessed November 11, 2019, <https://buffalonews.com/2014/11/26/church-of-the-ascension-to-be-converted-to-senior-housing/>; Jonathan Glancey, “In the Beginning was the Bestseller: Is this the World’s Finest Bookshop? Jonathan Glancey on a New Life for an Old Church,” *The Guardian* (London), April 9, 2008, accessed November 11, 2019, <https://www.theguardian.com/artanddesign/2008/apr/09/architecture.bestbookshops>.

⁴ Many articles circulate social media with lists of these buildings. See for instance, Carol Kuruvilla and Gabriela Landazuri Saaltos, “9 Sacred Spaces That Transformed Into Stunning Secular Buildings,” *Huffington Post*, May 31, 2016, accessed November 11, 2019, http://www.huffingtonpost.com/entry/9-sacred-spaces-that-transformed-into-stunning-secular-buildings_us_573f5a3fe4b0613b512a3c59.

⁵ Chapter 1 explores this and other estimates in-depth. See, “Assessing the Number of Organs Affected by Secularization” in this paper.

No scholar has yet addressed the fate of organs in former churches. Because of its size and cost the organ needs to be connected to an institution; institutional change ineluctably influences organ culture. Yet no other historical change has influenced the organ as universally as secularization in Europe and North America. This change is widespread and has already disturbed many, many uncounted organs. If trends continue according to current projections, many more instruments will be affected. Scholars, critics, organists, enthusiasts, as well as the editors of prominent magazines and journals have remained disturbingly silent about secularization, instead choosing to focus on specific denominational failings and such changing aesthetic tastes as the prevalence of praise music. The organ in the twenty-first century confronts an unprecedented crisis of purpose, heritage, and relevance. Without difficult discussions and negotiations, the organ's relevance in society will continue to wane.

The solution to these problems is unclear. If the organ is no longer relevant, its purpose will be reduced to the mere preservation of heritage—the organ could very well become only a museum piece. But does not the instrument invented well over two-thousand years ago, the instrument that can literally shake foundations, and the instrument that can function as a living time capsule, deserve to be used—to be re-purposed? It is not possible to change the course of secularization, but it is possible to anticipate, adapt to, and even mold the changing societal landscape by learning from historical precedents and by studying contemporary examples of secularized church buildings.

This study is intended to serve as a starting point for scholarship on the issue of secularization and the organ. Chapter 1, “Secularism and the Organ,” uses interdisciplinary approaches drawn from secular and religious studies as well as sociology to explore the religious and secular landscape of the United States and consider how these contexts affect the organ. The amorphous, often dogmatic popular understandings of the terms secular and secularization make it important to unpack these terms historically and culturally. Chapter 2, “Precedents for the Secular Organ,” delves into the history of the organ to point to its prior functions in secular contexts both inside and outside of church buildings. By illuminating secular precedents, I demonstrate that the organ can have creative and worthwhile uses outside the liturgy because it has long done so. Chapter 3, “Examples of Secularized Churches and the Organ in the United States Today,” provides contemporary examples of organs in American secularized churches. Some of these were dismantled, sold, or fell into disrepair, while others assumed new creative and productive uses in their repurposed homes. Finally, Chapter 4, “Analysis,” examines the examples provided in Chapter 3 and speculates about future uses for the organ in secularized churches.

CHAPTER 1: SECULARISM AND THE ORGAN

Belonging to the world and its affairs as distinguished from the church and religion; civil, lay, temporal. Chiefly used as a negative term, with the meaning non-ecclesiastical, non-religious, or non-sacred.

—Definition of “Secular,” Oxford English Dictionary⁶

Defining Terms

Because secularism is a term charged with cultural and historical baggage, it is necessary to carefully define and explore its etymology. The word “secular” originates from the Latin term *saeculum* which originally had no relationship to the church or the sacred.⁷ It was simply a term for “age” or a period of time.⁸ In the middle ages, the term was adopted by the church to distinguish earthly time and the eternity of heaven. More specifically, and distinct from its common use today, it was intended to distinguish two clerical arms of the Church: the regular clergy that served and communed with God under a “rule” or *regula*, essentially members of a religious order; and the secular clergy that served in the diocese and for lay worshipers.⁹ Thus, spaces used for Christian worship could be either sacred or secular. The modern idea of the secular, despite being applied universally, originated with Christianity.

It is difficult to trace the meaning of the word secular from the middle ages to the present. The clearest path leads through the nineteenth-century British writer George

⁶ “Secular, adj. and n.,” OED Online, September 2019, Oxford University Press, accessed November 11, 2019, <https://www-oed-com.ezproxy1.lib.asu.edu/view/Entry/174620?redirectedFrom=Secular> (accessed November 23, 2019).

⁷ Phil Zuckerman and John R. Shook, “The Study of Secularism,” in *The Oxford Handbook of Secularism*, eds. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 4.

⁸ See Oxford English Dictionary definition II, “secular,” OED Online.

⁹ Zuckerman and Shook, 5.

Jacob Holyoake (1817–1906) who founded the British Secular Union.¹⁰ He published numerous writings on the secular, most notably a book in 1896 titled *The Origin and Nature of Secularism*.¹¹ He argues that being a “secularist,” a term he coined, is more productive than being an atheist. Holyoake’s secularist worldview is similar to a modern-day humanist’s: not solely an atheist’s denial of the existence of the divine, but a positivistic and generally optimistic philosophy toward life.¹² This new worldview encompassed atheism while going beyond it. Following his writings, the word secular became more commonly used in the twentieth century,¹³ but now, at least in its common use, it simply meant the opposite of religious. By the end of the millennium, the term was bogged down by dogmatic theories of secularization that argued that religion would soon disappear completely. The secular needed a new branch of critical studies.

Secular studies, a relatively new scholarly pursuit that has blossomed in the last two decades, faces problems similar to those encountered by religious studies. It is difficult to define the area of study fully and precisely; varieties of experience across cultures make generalization all but impossible. Secular studies must acknowledge the

¹⁰ Ibid., 2.

¹¹ George Jacob Holyoake, *The Origin and Nature of Secularism*, microfilm (London: World Microfilms, 1971).

¹² Zuckerman and Shook, 3.

¹³ Google Books Ngram Viewer, “Secular, Secularization,” Google, accessed February 7, 2020, https://books.google.com/ngrams/graph?content=secular%2Csecularization&year_start=1850&year_end=2008&corpus=15&smoothing=3&share=&direct_url=t1%3B%2Csecular%3B%2Cc0%3B.t1%3B%2Csecularization%3B%2Cc0#t1%3B%2Csecular%3B%2Cc0%3B.t1%3B%2Csecularization%3B%2Cc0. Books catalogued by Google Books, show a minor increase in the occurrence of the words “secular” and “secularization” from 1850 to 2012. There is a significant spike in the usage of secular and secularization in the 1960s. There are significant issues with measuring word usage with the Google Ngram tool, most notably in this case because of the emphasis on scholarly publications over common use. This, however, is not the only issue. See Sarah Zhang, “The Pitfalls of Using Google Ngram to Study Language,” *Wired*, October 12, 2015, accessed February 7, 2020, <https://www.wired.com/2015/10/pitfalls-of-studying-language-with-google-ngram/>.

work of outspoken atheists like Sam Harris,¹⁴ Richard Dawkins,¹⁵ and Christopher Hitchens¹⁶ while also understanding viewpoints that are not rooted in atheism. As leading scholars in secular studies argue, the study of secularism, the secular and its counterparts should be construed widely and openly. It should be conceived, in the words of Phil Zuckerman and John Shook, as “multipronged and multifaceted.”¹⁷ Despite the unwieldiness of the topic, many scholars of interdisciplinary backgrounds are rising to the challenge.¹⁸ In order to understand how the organ can benefit from these studies, it is essential to explore two common threads in secular studies: (1) secularization and the secularization paradigm, to help place the organ in the context of current understandings of religious change in the United States and worldwide; and (2) political secularism, to understand how the organ is influenced by the ebb and flow of political structures.

Secularization

The secularization paradigm is incredibly complex, and no brief summary could possibly withstand critical scrutiny, but for the purpose of this paper, it is necessary to present a basic introduction to its history and current understanding. Secularization, a

¹⁴ Sam Harris, *The End of Faith: Religion, Terror and the Future of Reason* (London: Simon & Schuster, 2006).; Sam Harris, *The Moral Landscape: How Science Can Determine Human Values* (London: Black Swan, 2012).

¹⁵ Richard Dawkins, *The God Delusion* (New York: Houghton Mifflin, 2006).; Richard Dawkins, *Outgrowing God: A Beginner's Guide* (New York: Random House, 2019).

¹⁶ Christopher Hitchens, *God is Not Great: How Religion Poisons Everything* (New York: Twelve, 2007).

¹⁷ Zuckerman and Shook, 5.

¹⁸ Just some of the newer resources include: Trinity College's Institute for the Study of Secularism in Society and Culture, the Non-Religion and Secularity Research Network, a department of Secular Studies at Pitzer College, Palgrave Macmillan's new book series, “Histories of the Sacred and the Secular 1700-2000,” New York University Press' Secular Studies series, a new peer-reviewed journal called *Secular Studies*. For an introduction to these and other resources, see Zuckerman and Shook, 8-9.

debate that spans multiple disciplines, is frequently oversimplified and frequently misunderstood. Steve Bruce states:

Explaining the decline in the power, prestige, and popularity of religion has exercised such a large number of scholars that we can represent their work as a “secularization paradigm.”¹⁹

Scholarly debate is robust, covering topics from the finer points of how the secularization paradigm functions to whether it even exists. The paradigm was initially a modernist call to end religion, particularly Christianity. To be clear, this dogmatic understanding of secularization is false and has not yet occurred (if it were even possible).

The historical narrative for secularization is as follows, in brief.²⁰ In Western Europe, the Protestant Reformation set in motion a series of events and cultural changes such as, among others, individualism, societalization,²¹ diversity in thought and expression, the rise of initial versions of political secularism including the concept of *cuius regio, eius religio* (whose realm, his religion), economic growth, and science and rationalism. The early sixteenth century was a time when knowledge dissemination began to become democratized. Print materials, though still inordinately expensive and controlled by wealthy patrons, allowed greater numbers of people access to information. This newfound distribution of information inspired debates about structures of power that had formerly been passively accepted.²² Continually accelerating literacy stimulated the

¹⁹ Steve Bruce, “Secularization and its Consequences” in *The Oxford Handbook of Secularism*, ed. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 55.

²⁰ A thorough summary can be found in Steve Bruce, “Secularization and its Consequences,” in *The Oxford Handbook of Secularism*, ed. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 57-65.

²¹ A term Bryan Wilson gives for the turn to organizing one’s life by a larger societal structure rather than locally. In Bruce, “Secularization,” 59.

²² Bruce, “Secularization,” 58-9.

Reformation and the Reformation stimulated literacy. The schism created by the Reformation quickly led to more ideological schisms. Bruce writes, “Protestantism is vulnerable to schism because it rejects institutional mechanisms to settle disputes. Asserting that all can equally well discern God’s will invites schism.”²³ Schism leads to denominational formation, something still visible today. The United States remains highly Christian, but the number of denominations that function at any given point is well into the hundreds.²⁴ As religious diversity, Christian or otherwise, grows, society must find ways to accommodate it. The secularization paradigm posits that religious pluralism is a necessary precursor to the foundation of secular governments, frequently in the form of nation-states.²⁵ Just like the cycle of literacy around the Reformation, the founding of nation-states both required religious diversity and stimulated it. Without the overarching religious-political power structures of the past, people adhered less to religious identities and more to their national identities.²⁶

The most controversial parts of the secularization paradigm hypothesize that religious practice and adherence will wane over time. As science and technology become entrenched in society, the paradigm as argued by mid- to late-twentieth-century scholars predicts that people will naturally abandon religion since there are rational explanations for things that used to seem unexplainable and only attributable to the supernatural. More

²³ Ibid.

²⁴ For an introduction to more than 200 of the most common see Roger E. Olson, Craig D. Atwood, Frank S. Mead, and Samuel S. Hill. *Handbook of Denominations in the United States*. 14th ed. (Nashville: Abingdon Press, 2018).

²⁵ Bruce, “Secularization,” 61.

²⁶ Ibid., 59-60.

recently, these more problematic aspects of the paradigm have been refined. Bruce summarizes:

The secularization paradigm argues that the decline of religion in the West is not an accident but is an unintended consequence of a variety of complex social changes that for brevity we call modernization. It is not inevitable. But unless we can imagine a reversal of the increasing cultural autonomy of the individual, secularization must be seen as irreversible.²⁷

The most obvious counterargument to secularization theory is that religion, including Christianity, still exists, and in some places and some denominations, it even thrives. But challenges to the paradigm come from a variety of other places as well. The paradigm is Eurocentric—it does little to account for cultures and religions outside of Europe, North America, and the Abrahamic religions. Secularization has also failed to account for migration, the rise of religious fundamentalism, and growth of less traditional denominations.²⁸ Mark Juergensmeyer states:

While European nations were founded on Enlightenment principles that excluded religion, in the anti-immigrant climate of modern Europe many nationalists claim their countries as Christian and are inherently hostile to non-Christian foreigners.²⁹

In the later decades of the twentieth century, critics of the secularization paradigm were also inflexible and uncompromising. Articles with titles like, “Secularization, R.I.P.,”

²⁷ Ibid., 68.

²⁸ Johannes Quack, “Identifying (with) the Secular: Description and Genealogy,” in *The Oxford Handbook of Secularism*, ed. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 28.

²⁹ Mark Juergensmeyer, “The Imagined War Between Secularism and Religion” in *The Oxford Handbook of Secularism*, ed. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 80.

decried the end of the secularization paradigm.³⁰ But secularization is not dead, it just needed, and continues to need additional refinement.

In *A Secular Age*, philosopher Charles Taylor warns of the convenience of what he terms “subtraction stories.”³¹ He argues that while it is tempting to explain secularity as the removal of religion, this is not the case. The secular is its own complex, varied, and rich identity that is captured not by the absence of something but by the presence of something else. While the definition of “secular” from the Oxford English Dictionary mentioned at the outset of this chapter can serve as a starting point, using the term chiefly to indicate the absence of religion is not tenable. A more nuanced take is that secularization is not necessarily the abandonment of religion, but the abandonment of its hold on power. Bruce declares:

Increasingly believers feel they have the right to decide to which bits of the religion’s teaching they will attend. Religion becomes less the master of culture and more its servant.³²

This compromise allows for the cultural considerations to function as the paradigm has always functioned, but it removes the dogmatic explanation and expectation of the decline of religious belief the world over.

Nonetheless, the general public’s understanding of secularization remains unrefined and problematic. Johannes Quack asserts, “The use of “secularization” in public discourse today generally refers to the decline of religion without further

³⁰ Parts of this this debate’s original scholarly articles, including “Secularization R.I.P.,” can be seen reproduced in William H. Swatos Jr. and Adriel V. A. Olson, eds., *The Secularization Debate* (Lanham, Maryland: Rowman & Littlefield Publishers, 2000).

³¹ Charles Taylor, *A Secular Age* (Cambridge, MA: Belknap Press, 2007), 26-9, 530-1.

³² Bruce, “Secularization,” 64.

specification of what is declining, where, and how.”³³ In this paper, I will use “secularization” in two ways: (1) in the past tense to describe something that has already happened. “Secularized church,” then, is a building that used to be a church and no longer functions as a religious edifice. This use of the word secularized in this sense is like using the word “former.” Yet “secularized” is more exact than “former.” First, it says exactly what is “former” about the space: religion. Second, it indicates that the changed function of the building has taken place in the context of the cultural changes outlined by the secularization paradigm. (2) I also use “secularization” to explore how the secularization narrative and theoretical model may help us to understand the position of the organ in society.

Political Secularism

Political secularism refers to various governmental systems that define relationships between religion, society, and the government. These systems are diverse; at the extremes some governments have established national religions and others adamantly separate government from religion. There are interesting middle grounds too: some countries like Denmark, for instance, have extraordinary rates of secularity, yet they have an established, government-sanctioned religion. The use of the term “political secularism” is partially an effort to separate religious practice and belief from governmental structures.³⁴ Secular governments across the world do not necessarily share

³³ Quack, 29.

³⁴ Jacques Berlinerblau, “Political Secularism,” in *The Oxford Handbook of Secularism*, eds. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 85.

characteristics; they are as diverse and complex as the cultures of the world.³⁵ Political secularism influences organ culture because the instrument is frequently bound to Christian edifices, but when these edifices crumble, the politics of the countries in which the instruments are located become more pertinent. To illustrate the implications of differing political secularisms as they relate to the organ, I explore two systems, the United States and France.

The United States Constitution states only, “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof.”³⁶ Though the Constitution does not mention the word secularism, political secularism is the lens through which aspects of church and state are viewed today. Many laws and court decisions have shaped our understanding of this clause, profoundly affecting religious and nonreligious landscapes in the United States. The common phrase that captures the ethos of political secularism in the United States is “the separation of church and state.” This phrase originates from a letter from Thomas Jefferson well after the ratification of the Constitution.³⁷ The separation of church and state directly affects the organ because as buildings close, the United States government cannot (usually) step in to fund the relevant religious institution or the preservation of their edifices. Each Christian denomination, for instance, generally owns its buildings and furnishings, sometimes

³⁵ For an overview of these complexities see Jacques Berlinerblau, “Political Secularism,” in *The Oxford Handbook of Secularism*, eds. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 85-102.; and, Jonathan Fox, “Political Secularism and Democracy in Theory and Practice,” in *The Oxford Handbook of Secularism*, eds. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 103-122.

³⁶ U.S. Constitution, amend. 1, sec. 1.

³⁷ Andrew Copson, *Secularism: Politics, Religion, and Freedom* (Oxford: Oxford University of Press, 2017), 26.

including a pipe organ. The legal wall between the government and religion has generally kept the organ well outside the political realm in the United States. Preservation of religious objects and buildings is organized primarily by private organizations and individuals. Government grants can aid in some cases of historic preservation, but generally it is private organizations, like the Organ Historical Society, that task themselves with preserving the nation's organ heritage. While their financial resources are limited, they have launched programs like the Historic Organ Citation which began in 1975 to promote historic restorations and preservation.³⁸

France's *laïcité* law of 1905 is a rough equivalent of the American concept of separating church and state. The reaction to the terrible *Charlie Hebdo* attacks in Paris in 2015, however, demonstrates the vast differences between the political secularism of the United States and France. Following the aftermath of the attack, the government encouraged Imams to take civic lessons to learn the place of religion in France.³⁹ The government keeps its hands out of private religious life, but anything that happens in the public sphere is regulated. The regulation of culture and public life in general makes the government interested in creating, for instance, an "Islam of France rather than an Islam in France."⁴⁰ The debates over headscarves in public places exemplifies this regulation.⁴¹ French *laïcité* is not really separation between state and religion, but rather the insistence that the public sphere remains firmly secular.

³⁸ See "Historic Organ Citations," The Organ Historical Society, accessed November 11, 2019, <https://organhistoricalsociety.org/historic-organs/citations/>.

³⁹ Amélie Barras, "Secularism in France," in *The Oxford Handbook of Secularism*, ed. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 142-3.

⁴⁰ Barras, 143.

⁴¹ John R. Bowen, *Why the French Don't Like Headscarves: Islam, the State, and Public Space* (Princeton: Princeton University Press, 2007).

This approach has numerous ramifications for the organ including significant government protection of its historic buildings and organs, to the extent that historic instruments and religious buildings are owned by the government. In addition to government ownership, a division of the *Ministère de la Culture*, the *Monuments Historiques*, protects countless historic edifices and objects. As of 2015, there were around 43,600 buildings (29.6% of which were religious), more than 1,400 organs, and around 300,000 other objects.⁴² By contrast, funding in the United States for functioning religious artifacts and edifices is almost nonexistent.

The differences between the United States and France are further demonstrated by the case of a small two-manual Louis Debierre organ, now in the small village of Trélazé. In 2005 *La fédération de la Libre pensée* (The Federation of Free Thought), an international society of primarily agnostics and atheists, filed a lawsuit for misuse of public funds under France's *laïcité* laws because the organ was purchased for a Catholic church.⁴³ After years of court cases a resolution by the highest court in France favored the continued use of the instrument in church because of its ability to be used publicly as well as in sacred contexts. While not all instances of political secularism that affect the organ are as obvious as Supreme Court cases, these national and local systems clearly have a profound influence on the organ.

⁴² "Les Monuments Historiques," Ministère de la Culture, accessed November 11, 2019, <http://www.culturecommunication.gouv.fr/Thematiques/Monuments-historiques-Sites-patrimoniaux-remarquables/Presentation/Monuments-historiques>.

⁴³ Eoin Daly, "Public Funding of Religions in French Law: The Role of the Council of State in the Politics of Constitutional Secularism," *Oxford Journal of Law and Religion* 3, no. 4 (2014): 116.; Philippe Ruboin, "Trélazé achète un orgue: la commune accusée de soutenir l'exercice d'un culte," *Maine-et-Loire Actualité*, October 25, 2005, 3.

To understand the future of the organ, it is necessary to analyze historical trends and modern power structures that influence the organ. These short explorations of secularization and political secularism illustrate how the organ is intimately connected with these aspects of society.

The Grim Reality

Trends of decline in the United States, particularly among mainline Protestant and Catholic practice and belief, affect the organ. These denominations may not be the only Christian denominations that support the organ, but they are the most likely to do so; they account for the largest portion of denominations using the organ regularly. General Social Survey (henceforth, GSS) data indicates that self-reporting of “no religion” in the United States has been in a steep climb since 1991, and the religious preference “Christian,” particularly mainline Protestant (moderate/liberal Protestant), has been in decline (see Figure 1).⁴⁴ (It is worth reminding readers that self-reporting is always problematic in the social sciences—responses are greatly affected by how the question is asked and there is no way to measure truth telling. That being said, sample sizes are big enough that trends and data can be safely analyzed.)

⁴⁴ Tom W. Smith, Michael Davern, Jeremy Freese, and Stephen Morgan, *General Social Surveys, 1972-2018* (2019), NORC at the University of Chicago, accessed November 11, 2019 from the GSS Data Explorer, <https://gssdataexplorer.norc.org>.

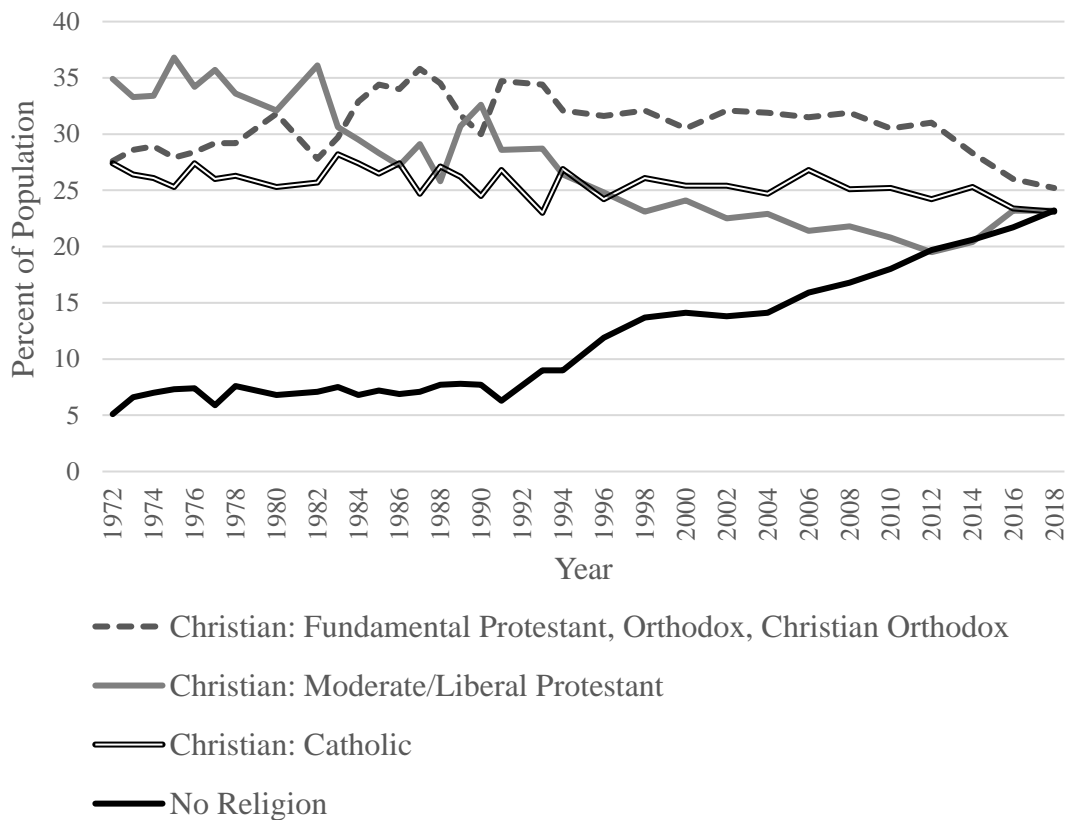


Figure 1. United States Religious Preferences According to The General Social Survey.⁴⁵

For the organ, data about belief is less telling than data about religious habits.

GSS data indicates that Americans who respond that they never attend religious services has increased about 20% since the early 1970s while regular weekly attendance has been in an unstable decline during the same period (see Figure 2). Religious practice indicates how often people go to church which directly relates to how many people hear the organ in the churches that have organs.

⁴⁵ Tom W. Smith, Michael Davern, Jeremy Freese, and Stephen Morgan, *General Social Surveys, 1972-2018* (2019), NORC at the University of Chicago, accessed November 11, 2019 from the GSS Data Explorer, <https://gssdataexplorer.norc.org>.

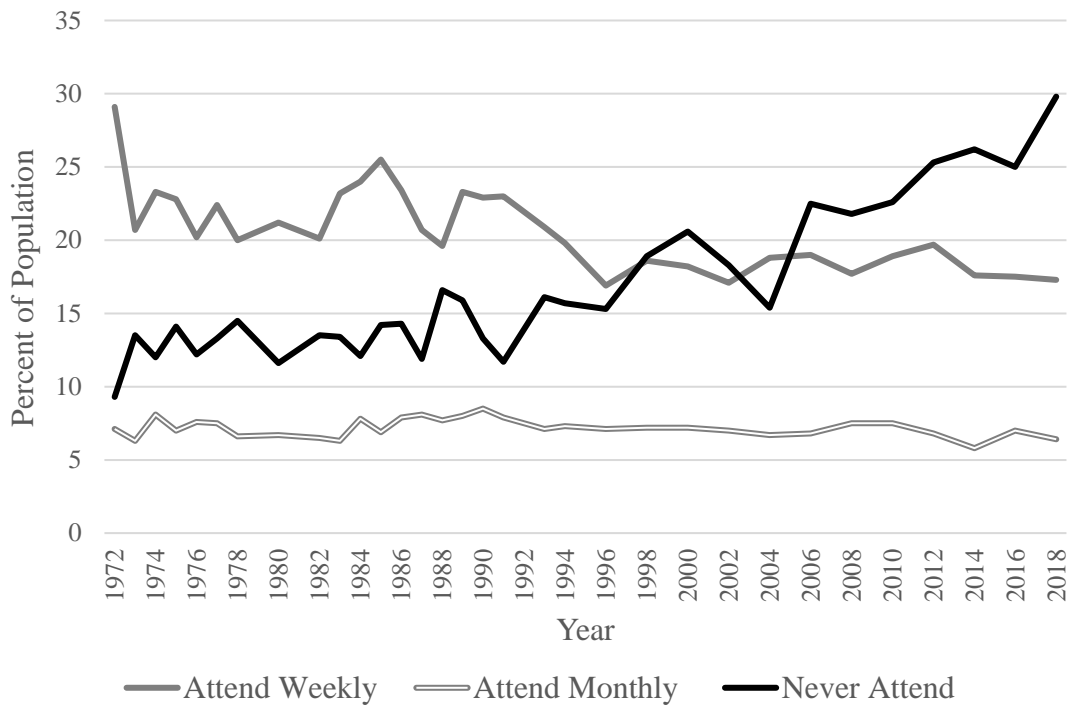


Figure 2. How Often United States Respondents Attend Religious Services According to The General Social Survey.⁴⁶

Even more stark than the general decline indicated by statistics is the data that reveals the generational gaps in both religious belief and religious attendance. Pew Research Center data shows that in 2018/19 religious affiliation of American Millennials self-identifying as Christian is 49% in comparison to 67% of Generation X and 76% of Baby Boomers (see Figure 3).⁴⁷ GSS data shows that the age group 18-34 consistently shows a wider and more consistent increase over time for respondents that indicate that they never attend religious services (see Figure 4). Finally, Pew Research data indicates a sharp difference by generation of self-identifying Christians who attend services (see

⁴⁶ Ibid.

⁴⁷ “In U.S., Decline of Christianity Continues at Rapid Pace,” Pew Research Center, October 17, 2019, accessed November 11, 2019, <https://www.pewforum.org/2019/10/17/in-u-s-decline-of-christianity-continues-at-rapid-pace/>.

Figure 5). While this data does not show religious or denominational differences, based on the data from Figure 1, it is likely elevated for mainline Protestant denominations. While some younger people may follow the cultural expectation of returning to religion following an exploratory period in young adulthood, the GSS data on change (Figure 4) indicates that there has been an increase in the number of young adults who are not attending religious services in comparison to the past. It is not a consistent hypothesis to posit that these young adults would return to regular attendance at a higher rate than in the past. There is also data that indicates that if one's parents were religious that their child is likely to be religious.⁴⁸ The same pattern is true for "nones," those who identify with no religion. Because of this, absent large-scale cultural change, it is extremely unlikely that trends will reverse. Millennials show no wholesale signs of returning to the church and, given that each generation has declined, it is likely that Generation Z will be even less religious.

⁴⁸ See Bob Altemeyer, "Atheism and Secularity in North America," in *Atheism and Secularity*, ed. Phil Zuckerman, vol. 2 (Santa Barbara, CA: Praeger, 2010), 4-5.

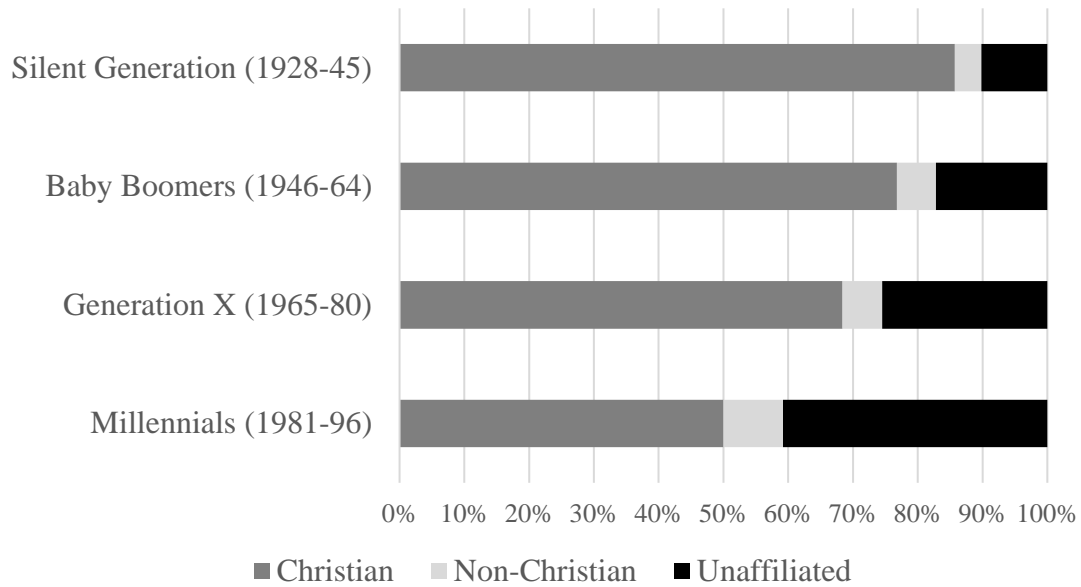


Figure 3. United States Adult Religious Self Identification by Generation According to The Pew Research Center.⁴⁹

⁴⁹ Modified and reproduced from “In U.S., Decline of Christianity Continues at Rapid Pace,” Pew Research Center, October 17, 2019, accessed November 11, 2019, <https://www.pewforum.org/2019/10/17/in-u-s-decline-of-christianity-continues-at-rapid-pace/>.

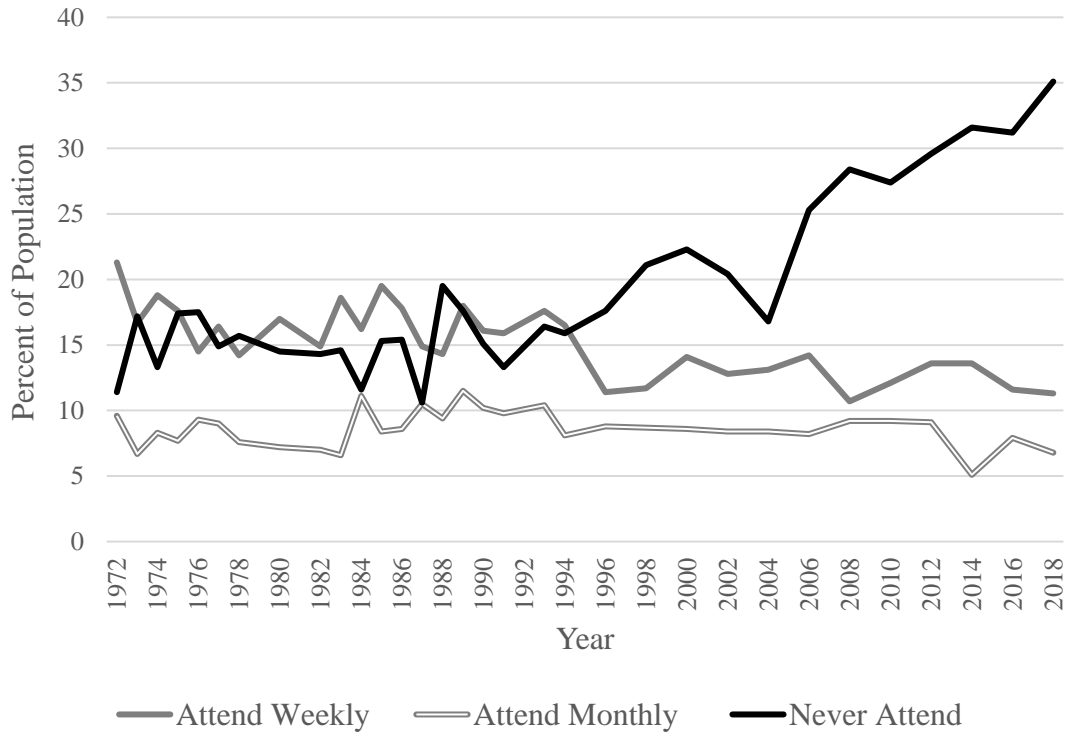


Figure 4. How Often United States Respondents Attend Religious Services Ages 18-34 According to The General Social Survey.⁵⁰

⁵⁰ Tom W. Smith, Michael Davern, Jeremy Freese, and Stephen Morgan, *General Social Surveys, 1972-2018* (2019), NORC at the University of Chicago, accessed November 11, 2019 from the GSS Data Explorer, <https://gssdataexplorer.norc.org>.

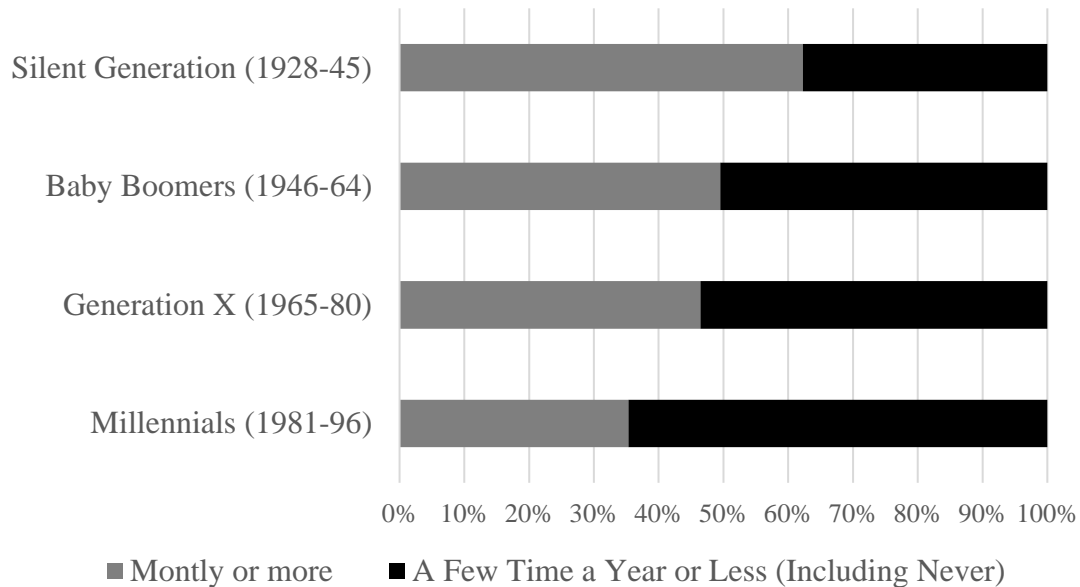


Figure 5. Self-Identifying United States Christian Adults Who Say They Attend Religious Services by Generation According to The Pew Research Center.⁵¹

The decline of mainline Protestant and Catholic denominations versus less decline or no decline in Evangelical denominations is problematic for the organ since these denominations are more likely to house and support the organ.⁵² Similar to the GSS data in Figure 1, Pew Research data indicates that the decline of self-reporting Christians in the United States dropped overall from 78.4% to 70.6% between 2007 and 2014.⁵³ The rates of decline are higher for Catholic and mainline Protestant denominations than they

⁵¹ Reproduced from “In U.S., Decline of Christianity Continues at Rapid Pace,” Pew Research Center, October 17, 2019, accessed November 11, 2019, <https://www.pewforum.org/2019/10/17/in-u-s-decline-of-christianity-continues-at-rapid-pace/>.

⁵² Many newer evangelical Christian denominations do not use the organ at all, others use it only minimally. See Greg Scheer, “A Musical Ichthus: Praise & Worship and Evangelical Identity,” *International Journal of Community Music* 2/1 (2009): 91-7.; April Vega, “Music Sacred and Profane: Exploring the Use of Popular Music in Evangelical Worship Services,” *Journal of Religion and Popular Culture* 24/3 (Fall 2012): 365-79.; and Nancy A. Schaefer, ““Oh, You Didn’t Think Just the Devil Writes Songs, Do Ya?” Music in American Evangelical Culture Today,” *Popular Music and Society* 35/1 (February 2012): 53-70.

⁵³ “America’s Changing Religious Landscape,” Pew Research Center, May 12, 2015, accessed November 11, 2019, <https://www.pewforum.org/2015/05/12/americas-changing-religious-landscape/>.

are for the Evangelical Protestant denominations, and again, “nones” are clearly on the rise (see Figure 6). The Pew Research data for change is problematic given its relatively short existence, but it matches similar data from GSS. More Pew Research data should be available soon after another “U.S. Religious Landscape Survey.” Similar data about institutional trust, according to Gallup Polling, indicates that Americans who have “a great deal/quite a lot of confidence in the church or organized religion” has steadily declined from around 65% in 1974 to 36% in 2019.⁵⁴

⁵⁴ Justin McCarthy, “U.S. Confidence in Organized Religion Remains Low,” Gallup, July 8, 2019, accessed November 11., 2019, <https://news.gallup.com/poll/259964/confidence-organized-religion-remains-low.aspx>.

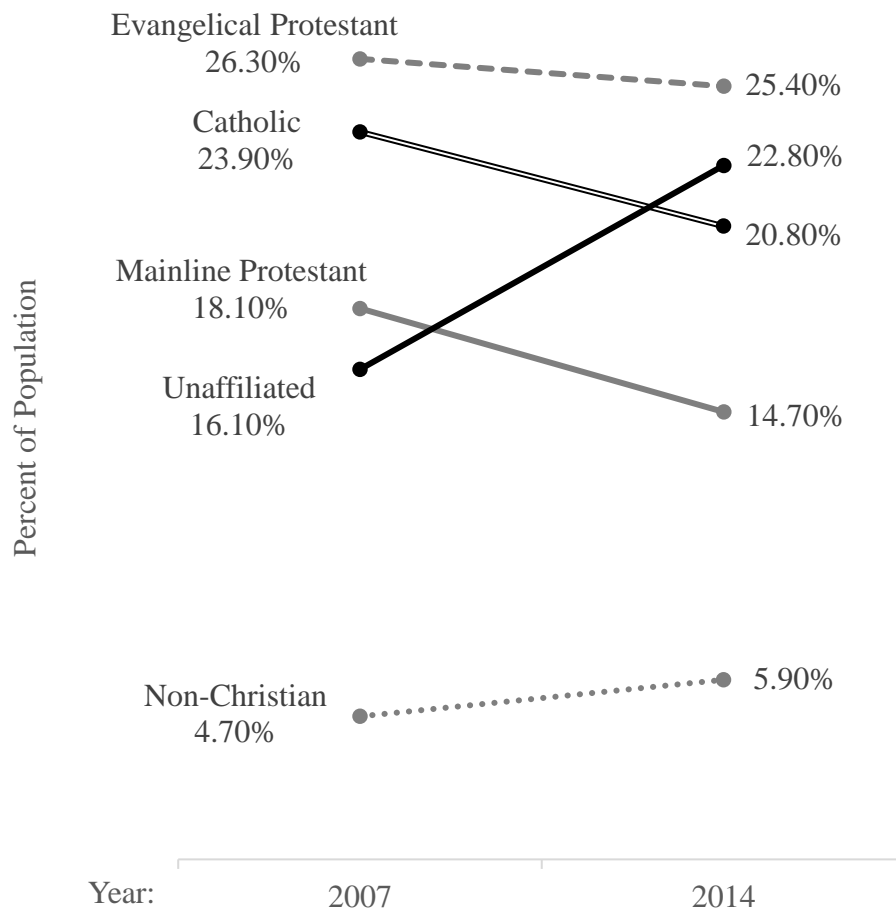


Figure 6. United States Religious Preference Change Between 2007 and 2014 According to The Pew Research Center.⁵⁵

Many Christian denominations in the United States also face issues with decreasing numbers of clergy members. The Catholic Church’s decline in clergy members, for example, is disproportionately large in comparison to the decline in membership. According to data from the Center for Applied Research in the Apostolate, in the United States in 1970 there were 37,272 diocesan priests while in 2018 there were

⁵⁵ “America’s Changing Religious Landscape,” Pew Research Center, May 12, 2015, accessed November 11, 2019, <https://www.pewforum.org/2015/05/12/americas-changing-religious-landscape/>.

only 25,254.⁵⁶ This must partially account for the closure of over 1,000 parishes in the United States during that same period and certainly relates to the increased number of parishes without a resident pastor by well over 2,500.⁵⁷

Some of the harsher realities exposed by this data has led to some denominations in the United States to fairly question whether they will continue to exist.⁵⁸ Nevertheless, religion has historically found ways of enduring and there are few reasons to expect the complete disappearance of Christianity, though definite changes are occurring and expected. Rather than sound their death, I argue that their internal landscape is changing and that Christians are becoming a smaller percentage of the general American population, thus making them less culturally relevant.

Religious demographics worldwide are more complex and do not show the same decline in Christianity. While world populations grow, the Pew Research Center projects increases in both Christian and Muslim populations worldwide.⁵⁹ By 2050, Islam is projected to grow at about twice the speed of Christianity, making both Christian and Islam each account for about 30% of the world's population. Worldwide, the unaffiliated will shrink due to faster rates of growth in religiously affiliated regions of the world. These worldwide figures are not relevant to this study since many countries and regions do not have cultural or historical investments in the organ.

⁵⁶ Center for Applied Research in the Apostolate, *U.S. Data Over Time* (2018), Center for Applied Research in the Apostolate, accessed November 11, 2019, <https://cara.georgetown.edu/frequently-requested-church-statistics/>.

⁵⁷ Ibid.

⁵⁸ Dwight Zscheile, "Will the ELCA be Gone in 30 Years?," *The Faith+Leader*, September 5, 2019, accessed November 11, 2019, <https://faithlead.luthersem.edu/decline/>.

⁵⁹ "The Future of World Religions: Population Growth Projections, 2010-2050," Pew Research Center April 2, 2015, accessed November 11, 2019, <https://www.pewforum.org/2015/04/02/religious-projections-2010-2050/>.

While the world is not changing in the same way as the United States, the European religious landscape looks similar. The Pew Research Center projects that Christianity in Europe will be less prevalent, and the unaffiliated will increase by 2050.⁶⁰ Unlike in the United States where Islam is projected to grow only to about 2.1% by 2050,⁶¹ the projected growth of Islam will make Muslims equal about 10% of the total European population by the same year.⁶² The decline of Christianity is occurring differently in each European country, since each has a unique cultural history.⁶³ Individual data on church vitality is frequently available by country or denomination but different collection methods make it difficult to compare.⁶⁴ In England, for instance, the regular attendance at The Church of England has consistently declined over the last ten years. According to their own reports, in 2018, there were just 600,000 regular adult attendees at weekly service.⁶⁵ This is an underwhelming number for a country of over fifty-five million people; the official religion of England attracts less than one percent of the country to weekly worship.

⁶⁰ “The Future of World Religions: Population Growth Projections, 2010-2050,” Pew Research Center April 2, 2015, accessed November 11, 2019, <https://www.pewforum.org/2015/04/02/religious-projections-2010-2050/>.

⁶¹ Besheer Mohamed, “New Estimates Show U.S. Muslim Population Continues to Grow,” Pew Research Center, January 3, 2018, accessed November 11, 2019, <https://www.pewresearch.org/fact-tank/2018/01/03/new-estimates-show-u-s-muslim-population-continues-to-grow/>.

⁶² “The Future of World Religions: Population Growth Projections, 2010-2050,” Pew Research Center April 2, 2015, accessed November 11, 2019, <https://www.pewforum.org/2015/04/02/religious-projections-2010-2050/>.

⁶³ Data can be explored here: Pew Research Center, *Pew-Templeton Global Religious Futures Project* (2012), Pew Research Center, accessed November 11, 2019, <http://www.globalreligiousfutures.org/>.

⁶⁴ See examples from Canada and Australia respectively: “Flourishing Congregations Institute,” Flourishing Congregations Institute, accessed November 11, 2019, <https://www.flourishingcongregations.org/>; “National Church Life Survey Research,” National Church Life Survey Research, accessed November 11, 2019, <https://www.ncls.org.au/>.

⁶⁵ Church of England, *Statistics for Mission 2018* (2019), Church of England, accessed November 11, 2019 from The Church of England Research & Statistics, https://www.churchofengland.org/sites/default/files/2019-10/2018StatisticsForMission_0.pdf, 13.

While worship attendance is telling, a more direct measurement of the health of the organ are changes in college enrollments. Numbers of college organ majors in the United States at National Association of Schools of Music (NASM)-accredited institutions have been consistently on the decline since 2004 (see Figures 7 and 8).⁶⁶ The data does not include numerous schools that have organ programs that are not NASM-accredited institutions such as the Julliard School, the Curtis Institute of Music, or Ivy League schools.⁶⁷ This data also does not account for secondary organ study, those that study the organ outside of a major. Nevertheless, this data is telling, and it shows a significant decline.

⁶⁶ This data represents those enrolled at NASM accredited institutions in the fall semester. Compiled from two *The American Organist Publications*: James Thomashower, “Enrollments of Organ Majors 2004-05,” *The American Organist* 40, no. 5 (May 2006): 4.; James Thomashower, “Enrollments of Organ Majors 2018-19,” *The American Organist* 53, no. 6 (June 2019): 7. Two additional data points not represented in the graph: Academic enrollment in 1985-86 was 728 and in 1993-94 was 608. This indicates a longer trend of decline. See Committee on Professional Networking and Public Relations, “The Shortage of Organists in America: An Official Position Statement by the American Guild of Organists,” *The American Organist*, accessed as an online PDF independent document, January 28, 2002, accessed November 11, 2019, <https://www.agohq.org/wp-content/uploads/2014/07/TheShortageofOrganistsinAmerica.pdf>.

⁶⁷ Haig Mardirosian, *The Organ on Campus* (New York: American Guild of Organists, 2018), 8.

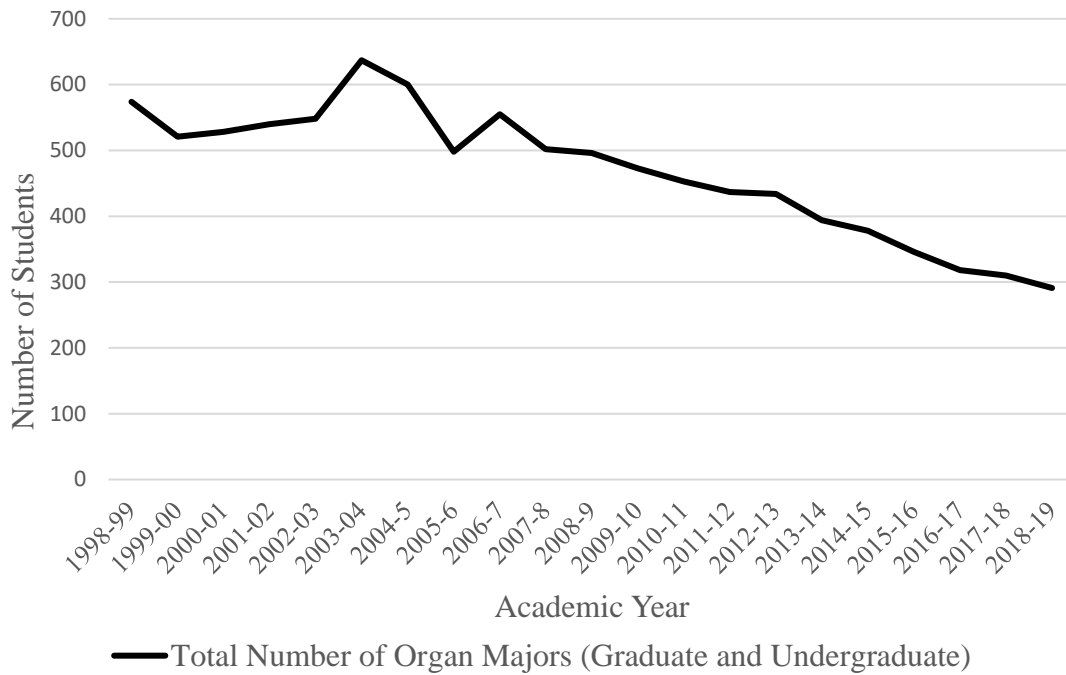


Figure 7. Enrollment of Total Organ Majors (Graduate and Undergraduate) in NASM Accredited Colleges in the United States.⁶⁸

⁶⁸ This data represents those enrolled at NASM accredited institutions in the fall semester. Compiled from two *The American Organist Publications*: James Thomashower, “Enrollments of Organ Majors 2004-05,” *The American Organist* 40, no. 5 (May 2006): 4.; James Thomashower, “Enrollments of Organ Majors 2018-19,” *The American Organist* 53, no. 6 (June 2019): 7.

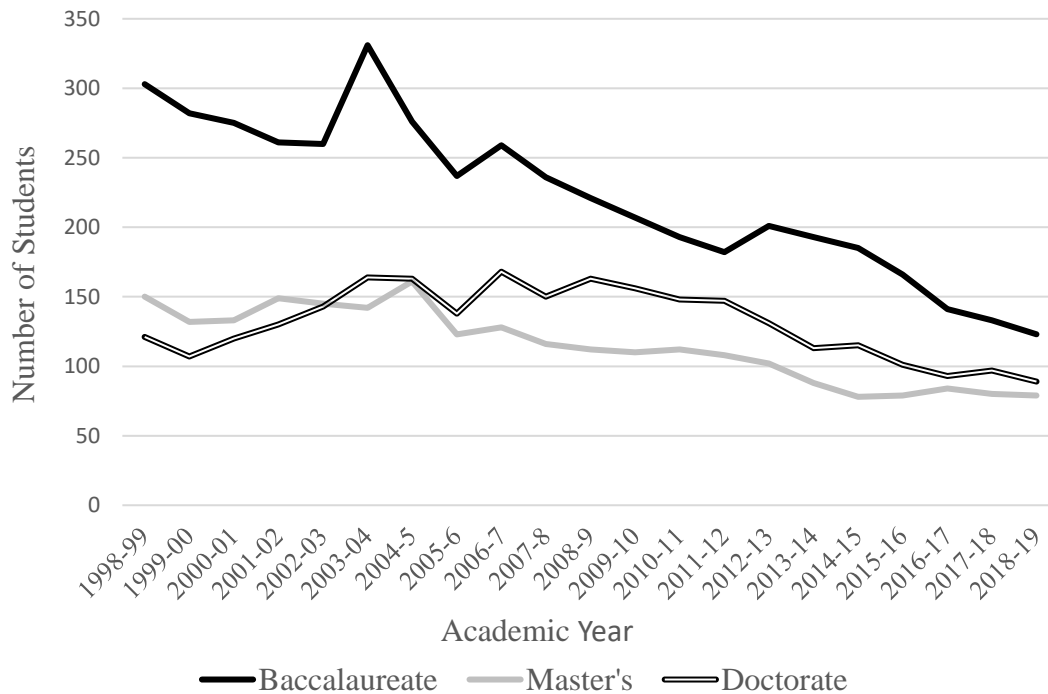


Figure 8. Enrollment of Organ Majors by Level in NASM Accredited Colleges in the United States.⁶⁹

In 2017, NASM accredited schools granted 22,441 music degrees.⁷⁰ Haig Mardirosian, accounting for retention rates and the number of years it takes for students to graduate (four for undergraduates, two for masters, and three to four for doctoral students), estimates that it is likely that around eighty five students graduated with a degree in organ in the year 2017. If this is correct, this is less than .4% of the total music degrees, both undergraduate and graduate, granted at NASM accredited schools were in organ in 2017.

⁶⁹ This data represents those enrolled at NASM accredited institutions in the fall semester. Compiled from two *The American Organist Publications*: James Thomashower, “Enrollments of Organ Majors 2004-05,” *The American Organist* 40, no. 5 (May 2006): 4.; James Thomashower, “Enrollments of Organ Majors 2018-19,” *The American Organist* 53, no. 6 (June 2019): 7.

⁷⁰ Mardirosian, *The Organ on Campus*, 9.

I contend that the decline of mainline Protestant and Catholic denominations is related to the decline of college-level organ study. In 2006/7 Patrick Hawkins conducted “The Undergraduate Organ Performance Major Survey 2006 - 2007” aimed at gathering as much information about the demographics of the undergraduate organ majors across the country as possible.⁷¹ While his survey does not ask the religious preference of the students, it asks, “Did you hold a church job as an organist before entering your degree program?”⁷² The follow-up to this question asks, “If yes, in what denomination(s)? (check all that apply)?”⁷³ The options included Anglican, Baptist, Episcopal, Lutheran, Methodist, Non-denominational, Roman Catholic, Jewish, and Other. The returned surveys reveal that 79.85% of those that indicated that before entering their degree program they had worked for Baptist, Episcopal, Lutheran, Methodist, or Roman Catholic churches.⁷⁴ It is likely that most of these students found their start on the organ because of these denominations. All of these denominations are in decline, and it is likely that fewer and fewer young people will find the instrument. This is heightened even further by the generational differences outlined in my explanation of Figures 3, 4, and 5.

The underappreciation of the organ in society perceived by many is frequently cited as coming not from secularization but rather from the rise of praise music. The rise in evangelical and nondenominational Christian denominations that do not use the organ is certainly an important aspect of the challenges that face the organ, but this is not the

⁷¹ Patrick Joseph Hawkins, “The Undergraduate Organ Performance Major Survey 2006 – 2007” (DMA diss., Arizona State University, 2008).

⁷² Ibid., 75.

⁷³ Ibid.

⁷⁴ Ibid., 33.

root of the problem. Stephen Marini asserts, “one could argue quite cogently that the embrace of popular styles has been characteristic of Protestantism since the Reformation itself.”⁷⁵ He goes on to lay out a convincing argument against popular styles on individualized theological grounds, but he bluntly reminds the reader that denominations that resist popular styles always fail:

All who resisted have lost the musical, cultural, and theological struggle... This process has repeated over the past few decades, and yet again there has been a largely futile outcry against innovation from traditionalists. From the historical perspective, then, the explosion of contemporary Evangelical music follows a clear pattern of absorbing elements and even entire genres from popular styles and finding theological justification for it in the saving of souls—the more lost they are, the more justified is the enlistment of their own profane music to find them.⁷⁶

Every denomination has its own complex and refined arguments for why changing tastes are the reason for the decline of the organ. Catholics, for instance, often cite Vatican II as the end of the organ.⁷⁷ The so-called “organist shortage,” the higher demand for organists than there is supply reported across the country,⁷⁸ does not exist because of the rise of praise music but rather because the organ is less and less accessible to youth. Put simply,

⁷⁵ Stephen A. Marini, “Music, Media, and Message: Transitions in Contemporary American Evangelical Music,” in *Resounding Transcendence: Transitions in Music, Religion, and Ritual*, ed. Jeffers Engelhardt and Philip V. Bohlman (New York: Oxford University Press, 2016), 166.

⁷⁶ Marini, 169.

⁷⁷ See for instance: Jonathan M. Pitts, “Churches Struggling to Find Organists,” *The Baltimore Sun*, April 7, 2017, accessed November 11, 2019, <https://www.baltimoresun.com/maryland/bs-md-church-organist-shortage-20170407-story.html>.

⁷⁸ Pitts.; Karen Allen, “Where Have all the Organists Gone?,” *The Alabama Baptist*, April 10, 2018, accessed November 11, 2019, <http://www.bpnews.net/50672/where-have-all-the-organists-gone.>; Amy Roth, “Local Churches Struggle to Find Organists,” *The Observer-Dispatch*, October 6, 2018, accessed November 11, 2019, <https://www.uticaod.com/news/20181006/local-churches-struggle-to-find-organists.>; Charlotte Dean, “Is the Organist a thing of the Past? Churches Reveal a huge Shortage of New Musicians,” *The Daily Mail*, April 1, 2018, accessed November 11, 2019, <https://www.dailymail.co.uk/news/article-5568461/Churches-reveal-huge-shortage-new-organists.html.>; Adelle M. Banks, “Organists Declining but Remain in High Demand for Easter,” *USA Today*, April 14, 2017, accessed November 11, 2019, [https://www.usatoday.com/story/news/nation/2017/04/14/organists-declining-but-remain-high-demand-easter/100459070/.](https://www.usatoday.com/story/news/nation/2017/04/14/organists-declining-but-remain-high-demand-easter/100459070/); Avis Thomas-Lester, “Some Fear it’s Taps for Trained Organists,” *Chicago Tribune*, August 22, 2004, accessed November 11, 2019, <https://www.chicagotribune.com/news/ct-xpm-2004-08-22-0408220350-story.html>.

fewer and fewer people start playing the organ because fewer and fewer people are going to churches.

Assessing the Number of Organs Affected by Secularization

The most serious issue for the organ remains the continued closure of churches. It is impossible to give an exact number of organs affected by secularization in the United States, but it is possible to make some reasonable estimations. Referencing Pew Research Center's breakdown of evangelical versus mainline Protestant denominations, I identified eight denominations that could be cross-referenced with data collected by the Association of Statisticians of American Religious Bodies. These denominations are the American Baptist Churches USA, United Methodist Church, Evangelical Lutheran Church in America (ELCA), Presbyterian Church (USA), Episcopal Church, Anglican Church, United Church of Christ, and Catholic. Several historically black denominations (National Baptist Convention, Progressive Baptist Convention, African Methodist Episcopal Church) as well as the Disciples of Christ and the Anglican church do not have data available from the Association of Statisticians of American Religious Bodies, thus, they were not included. The total number of congregations lost between 2000 and 2010 for these selected denominations was 6,582. For a longer stretch, 1990 to 2010, the total number of congregations lost was 9,911.⁷⁹ Figure 9 shows a breakdown of these numbers

⁷⁹ Clifford Grammich, Kirk Hadaway, Richard Houseal, Dale E. Jones, Alexei Krindatch, Richie Stanley and Richard H. Taylor, *2010 U.S. Religion Census: Religious Congregations & Membership Study* (2010), Association of Statisticians of American Religious Bodies, accessed November 11, 2019 from the Association of Religion Data Archives, http://www.thearda.com/rcms2010/r/u/rcms2010_99_US_name_2010.asp; Dale E. Jones, Sherri Doty,

by period and denomination. This indicates that there is an acceleration of lost congregations from the first ten-year period to the second. It is reasonable to posit that eventually these numbers must stabilize because there is only a finite number of congregations. New data in 2020 will indicate if this acceleration has continued.

There are several remaining challenges to deducing the number of organs affected by closing churches. The number of lost congregations is likely not a one-to-one ratio with the closure of worship buildings. It is also impossible to know how many of these congregations that closed their buildings had organs. Given the organ's strong cultural associations with the selected denominations, it is tempting to assume a very high percentage, upwards of 80 or 90%, of these buildings contained an organ of some kind, whether electronic or pipe. However, some of these congregations may have been newer facilities or older ones in impoverished areas, either without ever having had an organ or where a former instrument fell into disrepair and was removed long before the building closed. Factoring in these possibilities, it seems safe to estimate that 50% of these lost congregations had an organ of some type. If 100% of the lost congregations involved the closure of a buildings, and 50% included an organ, then between 2000-2010, 3,291 organs were affected. Assuming 50% of these congregations contain organs then accounting for the likely lower ratio of building closures to congregations lost would

Clifford Grammich, James E. Horsch, Richard Houseal, Mac Lynn, John P. Marcum, Kenneth M. Sanchagrin and Richard H. Taylor, *Religious Congregations & Membership in the United States, 2000* (2000), Association of Statisticians of American Religious Bodies, accessed November 11, 2019 from the Association for Religion Data Archives, http://www.thearda.com/rcms2010/r/u/rcms2010_99_US_name_2010.asp; Martin B. Bradley, Norman M. Green, Jr., Dale E. Jones, Mac Lynn, and Lou McNeil, *Churches and Church Membership in the United States, 1990* (1990), Association of Statisticians of American Religious Bodies, accessed November 11, 2019 from the Association for Religion Data Archives, http://www.thearda.com/rcms2010/r/u/rcms2010_99_US_name_2010.asp.

make this number slightly lower. Since this number is an estimation, Figure 10 displays percentage possibilities of affected organs by the total number of lost congregations by 10% increments. Factoring in a healthy margin of error, I think it is safe to assume that more than 2,500 organs were affected between 2000 to 2010.

2,500 organs affected in just ten years.

If this number is accurate, then this would likely constitute the biggest crisis the organ has ever faced.

There are mitigating factors that complicate evaluation of this estimate. It is likely that a very high percentage of the closed buildings that contain organs are simply adopted by another Christian denomination, likely from the evangelical branch. Yet there is a low probability that these denominations use the organ. Denominations occupying the buildings and not maintaining the organs can be more dangerous for the instruments' preservation than if they were turned over to non-religious uses. At the same time, however, non-religious developers, as seen in Chapter 3, do not always approach the organ with a great deal of care. Regardless of outcome, clearly, the organ, is facing a rapid, unprecedented closure of its traditional setting.

Name of Denomination	Number of lost congregations, 2000-2010	Number of lost congregations, 1990-2010
American Baptist Churches USA	-312	-558
United Methodist Church	-2,398	-3,915
Evangelical Lutheran Church in America	-893	-1,066
Presbyterian Church (USA)	-619	-946
Episcopal Church	-520	-539
United Church of Christ	-638	-1,035
Catholic	-1,202	-1,852
Total:	6,582	9,911

Figure 9. Number of Lost “Congregations” According to the Association of Statisticians of American Religious Bodies.⁸⁰

Percent of Total Lost Congregations	Potential Number of Organs Affected, 2000-2010 (6,582 Total Congregations)	Potential Number of Organs Affected, 1990-2010 (9,911 Total Congregations)
10%	658	991
20%	1,316	1,982
30%	1,975	2,973
40%	2,633	3,964
50%	3,291	4,956
60%	3,949	5,947
70%	4,607	6,938
80%	5,266	7,928
90%	5,924	8,920

Figure 10. Potential Organs Affected by Percentage of Lost Congregations.⁸¹

⁸⁰ Ibid.

⁸¹ Ibid.

Community

The organ's essence is not Christianity, it is community.⁸² The organ takes a community to build and it requires an institutional home; it is conceived to serve communities through its powerful volume and its musical versatility. Christianity is part of the organ's story, a vital example of how it serves as the instrument for a specific community, but to survive in the increasingly secular societies of Europe and North America, the organ must continue its historical trajectory of adaptability. I argue that the best chance of the organ thriving in the next decades is to expand the organ's musical roles. This does not mean abandoning its liturgical function or distancing the organ from its sacred heritage; it means exploring, developing, and accepting new ideas. Clearly, congregations in Christian churches are shrinking, churches are closing, and the non-religiously affiliated population is growing. If something is not done to bring the organ to new audiences, many instruments will be lost and fewer and fewer people will be there to play or hear them. When a Christian building closes, evidence shows there is only a small window of opportunity to convince its new owners and its community that the organ is capable of something worthwhile.

Why then is the field not talking about secularism and the organ? First, as I have already explained, secularism and secularization are complicated topics, easily misinterpreted or misunderstood. The beliefs and ideals of people who identify as secular are even less understood. Newer research is starting to address the habits and beliefs of

⁸² While not specifically making this same argument, I am far from the only one to discuss the instrument's role in community. See, for instance, Jonathan Eifert, "Organ: The Community Instrument," Partners for Sacred Places, Arts in Sacred Places Stories, September 20, 2019, accessed November 11, 2019, <https://sacredplaces.org/2019/09/20/organ-community-instrument/>.

secular people, and from this research, we know there is a huge variety of ideologies, practices, beliefs, etc.⁸³ If the organ is to reach this increasing demographic, then there is still a lot to learn. Second, no scholarship assesses secularization's relationship to the organ, so there is nothing to reference.⁸⁴ Third, since organists are the core of people capable of addressing this topic, it would involve admitting to horribly inconvenient truths. Finally, churches are the benefactors of the people most capable of advocating for the organ's future. To break away from church employers and advocate for secular alternatives for the organ is encroaching on mutiny. What would happen to the organist who did this?

Each individual organist faces unique challenges when advocating for the instrument. Organists are working to solve problems when they navigate the intricacies of interpersonal and institutional politics, often in churches. Each organist is plugging selective holes in sinking ships: fighting for liturgical organ music, saving organs from destruction, building successful church or recital careers for themselves, and defending university organ programs. The challenges, then, are not just philosophical and ideological, they are motivational, so in order to address secularization's negative influence on the organ, changes will need to be made at the foundations of its culture.

⁸³ Jack David Eller, "Varieties of Secular Experience," in *The Oxford Handbook of Secularism*, eds. Phil Zuckerman and John R. Shook (Oxford: Oxford University Press, 2017), 499-514. Phil Zuckerman, *Living the Secular Life: New Answers to Old Questions* (New York: Penguin Books, 2014). Phil Zuckerman, *Society Without God* (New York: New York University Press, 2008).

⁸⁴ Jonathan Arnold, *Sacred Music in Secular Society* (Burlington, VT: Ashgate, 2014). While this is a productive addition to the repertoire of how we understand how sacred institutions function in secular society, it does nothing theoretically (nor does it claim to!) for the advancement of sacred music in secular society.

CHAPTER 2: PRECEDENTS FOR THE SECULAR ORGAN

This chapter will explore secular uses and repertoire of the organ from its origins to the twentieth century. Revisiting parts of the organ's history, even if only through a cursory sketch, allows us to challenge preconceived notions of the organ as an exclusively sacred instrument. Outlining the entire history of the organ is outside the scope of this paper. Rather, I pinpoint moments, both obvious and concealed, where the perspective of secularism exposes something new. Though secular connections are mentioned in many studies of the organ, no scholarly literature addresses the secular as an exclusive viewpoint. Such a perspective can be problematic as it overvalues aspects of history that might be exceptional rather than characteristic. Nevertheless, I argue that the secular aspects of the organ's history have been largely ignored, or at the very least, glossed over as minor concerns. Another impediment to addressing the organ's secular roles in this way is that one can create a false dichotomy between the sacred and secular. Many of the examples provided in this chapter do not neatly fit into these categories. Ultimately, exploring the instrument's vibrant and diverse secular history is worthwhile because it provides ideas as to how the organ could thrive in the future.

The first section, "Secular Precedents in Sacred Space," explores chronologically the history of the secular organ within sacred spaces, beginning with the organ's invention in the third century B.C.E. and touching upon salient examples into the twentieth century. The second section, "Secular Precedents in Secular Space," covers the organ as it has existed outside of churches.

Secular Precedents in Sacred Space

The organ, originally the Hydraulis, was invented during the third century B.C.E. by a Greek engineer, Ctesibios, working in Alexandria, Egypt, then part of the Greek Empire. The Hydraulis used water pressure to send air through pipes via a keyboard mechanism. Over centuries of development, the instrument grew in size and diversity; pumped bellows became the primary air supply. After the fall of the Roman Empire, the organ was largely forgotten in Western Europe, but in 757, an organ was gifted to Pippin, Charlemagne's father, by the Byzantine emperor. This was the reintroduction of the organ to the West, sparking a renewed interest in the instrument's potential. Influenced by Charlemagne's actions as Holy Roman Emperor to unify his kingdom, Western musical notation began to emerge in the early ninth century—eventually leading to the notation of written keyboard music in the fourteenth century.

Clerics, literate and able to understand the math and mechanics needed to build organs, were the first organ builders; the organ also benefited from the reverberant acoustics of church buildings. But this did not make the organ, at least initially, an instrument for sacred music. There is a difference between the organ's acceptance *in* church and its acceptance *by* the church. Peter Williams writes:

Since complex equipment was often found in major churches—where else could it have been in c. 1000?—there may have been felt [sic] no need to justify it. Like so many other things that went on in churches, it was outside the liturgy and therefore of no particular concern to the monastic writers; thus instruments being “in church” was not the same thing as being “accepted by the Church.”⁸⁵

⁸⁵ Peter Williams, *The Organ in Western Culture 750-1250* (New York: Cambridge University Press, 1993), 1.

The organ was not initially accepted by the Church. Even as late as the twelfth century, more than three centuries after the organ's reintroduction to the West, Aelred, the Abbot of Rievaulx, writes:

I ask you why, when statues and images are being removed, why, I ask you, do we see such great number of organs and sets of bells in church? Tell me, pray, what use is this terrifying blast from bellows, better suited to imitate thunder than the sweetness of the human voice? ... While all this is going on the people, standing trembling and speechless, are dumbfounded by the throb of bellows, the jingling of little bells, the harmonies made by the organ-pipes ... it is as though the crowd had assembled, not in a place of worship, but in a theater; not to pray, but to witness a spectacle.⁸⁶

Such vehement protests illustrate resistance to the organ being used in the liturgy.

Theories of exactly how the organ came to be accepted by the Church vary, and, given the lack of written evidence, it is difficult to confirm or deny any of them. Williams explains, "Literacy had certain purposes, and describing local practices and how they originated was not one of them."⁸⁷ Though exactly how the organ came to be accepted by the church is not completely clear, there was less recorded discord by the thirteenth century⁸⁸ when the Head of the Franciscan order, Aegidius of Zamora writes that the Church used only the organ for its various chants, sequences, and hymns.⁸⁹

Archival evidence makes it possible to ascertain at least some of the earliest uses of the organ.⁹⁰ Before the eight century and through much of the middle ages, the instrument's ability to produce sounds of extraordinary volume made it a popular

⁸⁶ William Prynne, *Histriomastix* (published by Michael Sparke, 1632), chapter xx.

⁸⁷ Williams, 1.

⁸⁸ Williams places this at an even safer date, 1450. Williams, 361.

⁸⁹ Martin Gerbert, *Scriptores ecclesiastici de musica sacra*, vol. 2 (1784), 238.

⁹⁰ It is difficult to sort out this early evidence since the terms organ, organa, organum, and others are used for different things and also interchangeably. Williams, 363.

instrument for outdoor use, by Christian and Pagan groups alike.⁹¹ The organ, an instrument of joy and festivity, was used for weddings and other celebrations. More stoically, it was also an instrument of proclamation, sometimes used to announce the words of a leader.⁹² Although evidence regarding Byzantine organs is limited, we know that the instrument played diverse musical roles. Harun ben-Jahja, a ninth century Arab prisoner of war of the Byzantine Emperor Basil I, describes an organ that accompanied a Christmas feast of bountiful food.⁹³ The instrument was small and movable from room to room. Similarly, Emperor Theophilus built numerous organs to adorn his Palace.⁹⁴

The earliest extant written keyboard music demonstrates that the organ was a vessel for both sacred and secular music. The earliest preserved Medieval keyboard music are two folios surviving from the *Robertsbridge Codex* (GB-lbl Add. MS 28550) from c. 1360, which contains only four complete pieces and two fragments. Of these, two are secular dances and two are intabulations of motets originally by Philippe de Vitry (1291-1361), verifiable since they are contained in the *Roman de Fauvel*. The *Roman de Fauvel* is the largest collection of fourteenth-century polyphony, an allegorical critique of the Church and court.⁹⁵ The *Codex Faenza* (I-FZc MS 117) from c. 1430 includes two Mass settings, the first liturgical keyboard music, but most of its contents are based on secular songs. Pieces like “che pena questa” and “non ara may pieta questa mia dona” are

⁹¹ Williams, 70-1.

⁹² Williams, 71.

⁹³ Jean Perrot, *The Organ from its Invention in the Hellenistic Period to the end of the Thirteenth Century*, trans. Norma Deane (London: Oxford University Press, 1971), 171-2.

⁹⁴ *Ibid.*, 178.

⁹⁵ Andrew Wathey, “Fauvel, Roman de,” in *Grove Music Online*, Oxford Music Online, 2001, accessed November 11, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.09372>.

ballatas by Francesco Landini (c. 1325-1397). Famously depicted playing the organ in the *Squarcialupi Codex* which contains secular music of the Italian Trecento, Landini was a renowned organist of his time. The music of Conrad Paumann (c. 1410-1473), is partially contained in the *Lochamer Liederbuch* (D-B MS 40613) and the *Buxheimer Orgelbuch* (BSB Cim. 352b). Paumann also compiled the first significant pedagogical resource for keyboardists, *Fundamentum organisandi*.

The earliest printed organ music collections contain both sacred and secular music. Unlike manuscript sources, printed music could be distributed widely at comparatively less cost, increasing, perhaps, its significance, and certainly the distance that these collections traveled.⁹⁶ Despite extensive liturgical use of the organ in the early sixteenth century, there is a clear majority of secular music in early printed sources for the keyboard. While supply and demand in a modern capitalistic sense is not a factor in sixteenth-century music printing culture, there must have been some reason for patrons to support this music. Arnolt Schlick's (c. 1455-1521) *Tabulaturen etlicher Lobgesang und liddlein* (1512), the first printed organ music, contains devotional songs and "little songs." Half of this collection's contents, its "little songs," are adamantly secular, while the other half, devotional songs, often contain religious themes but are not liturgical. The second collection of printed keyboard music, the first in Italy, is Andrea Antico's (c. 1480-after 1538) *Frottole intabulate sonare organi, Libro primo* (1517). This book, uniquely, contains only intabulations of a single genre, the late-fifteen-century and early-sixteen-

⁹⁶ For more on the complicated culture of sixteenth-century printing see Kate Van Orden, *Music, Authorship, and the Book in the First Century of Print* (Berkeley CA: University of California Press, 2013).

century *frottola*.⁹⁷ Despite containing only arrangements of a secular genre, this collection could not be printed without a privilege from the Pope, a firm reminder that the lines between sacred and secular, particularly when it came to business, were blurred.⁹⁸ Marcantonio Cavazzoni's (c. 1490-c. 1560) publication of 1523 contains, again, primarily secular works—two *Recercari* (free works), and four *Canzoni* (French chansons)—and only two sacred motets. Finally, in France, Pierre Attaignant (c. 1494-1551/2), published seven collections of keyboard music (all in 1531), four of which contain entirely secular music, largely chansons and dances, again a clear majority.

The invention and subsequent spread of printing technologies in the sixteenth century was not the only change that impacted the organ. The Reformation had wide-ranging effects on the organ that continue to evolve and impact it today. Theological disagreements about the place of music, more specifically, instrumental music, in liturgy and society were no longer limited to internal debates within the Catholic Church. While I will not dissect the theological debates of various Christian denominations since 1517, it is important to acknowledge that the reformation sparked a further diversification of organ styles and uses. Some leaders valued congregational singing, others elaborate works dedicated to the glory of God, and still others completely opposed the organ's use at all. The Reformation and its consequent reforms and changes may have enabled the organ to explode into a vibrant diversity that is still evident in its national and regional schools today. But why is the Reformation relevant to secularism? Both early major

⁹⁷ It is also notable that this is the second collection of keyboard music to ever come out of Italy (after *Codex Faenza*), published or manuscript.

⁹⁸ There is also often blurring of sacred and secular genre in the song lyrics themselves.

reformed theologies, Lutheranism and Calvinism, resulted in challenges or changes for the organ. In some cases, such as in newly Calvinist Amsterdam, this led to individual cases of secularization—not secularization in the modern sense of the gradual decline of religious belief, but the isolated occurrence of instruments remaining in churches where their use during worship was banned.

Some sixteenth- and seventeenth-century Calvinist theologians in the Netherlands advocated for the destruction or removal of organs because they deemed instrumental music unworthy for worship.⁹⁹ When organs were in danger, the municipal government, if they did not already own them, sometimes seized ownership of the instruments.¹⁰⁰ They were symbols of town wealth and prestige; instead of being used in the liturgy, the city employed civic organists to give frequent recitals, that included extravagant entertaining variations on popular secular tunes of the day. Among these civic organists was Jan Pieterszoon Sweelinck (1562-1621) whose contract in Amsterdam, now lost, probably required something similar to other civic organists at the time.¹⁰¹ Despite their location inside of church buildings that were still used for regular religious services, the large organs in places like Amsterdam, Delft, Leiden, and Haarlem, were relegated to secular uses. These changes resulted in a kind of secularization, although one that is very different from the kind experienced by North American and European countries today. This secularization resulted not from decline in religious belief and church attendance,

⁹⁹ Henry A. Bruinsma, “The Organ Controversy in the Netherlands Reformation to 1640,” *Journal of the American Musicological Society* 7, no. 3 (1954), accessed November 11, 2019. <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/740612104?accountid=4485>.

¹⁰⁰ *Ibid.*, 206.

¹⁰¹ *Ibid.*, 209.

but from the organ's alienation from the Calvinist liturgy. Though these situations are fundamentally different than the situation today, this historical model is a precedent for creative use of instruments in conflicted sacred-secular space.

Since Sweelinck never published any keyboard music and left no autograph manuscripts, his organ works are attributed to him in manuscript copies, probably transcribed by his students. Sweelinck's secular variations include sets on popular themes like "Est ce Mars," "Soll es sein," and "Unter der Linden Grüne" (German spelling).¹⁰² The secular variation sets influenced travelers to Amsterdam that heard them played in recital; they were also transmitted through numerous manuscript sources to organists all over Europe (including present day, the U.K.), especially Germany.¹⁰³ Though his surviving works include several psalms, German chorale settings, and Latin hymns, the majority of Sweelinck's transmitted keyboard works are toccatas and fantasias. As with any early keyboard music, there is the question for which keyboard instrument they were composed, making it difficult to assert that secular music was intended for the organ. Pieter Dirksen's evaluation of factors like keyboard compass and tuning, led him to determine that the secular sets were likely intended for harpsichord; a substantial set of the fantasias were likely for organ.¹⁰⁴ Despite this analysis, it is notable that Sweelinck's students, primarily Germans employed as church musicians in the Lutheran tradition, transmitted so much secular music. Students like Samuel Scheidt (1587-1654) went on to

¹⁰² Harald Vogel and Pieter Dirksen, eds., *Complete Keyboard Works: Jan Pieterszoon Sweelinck 1562-1621*, 4 vols. (Wiesbaden: Breitkopf & Härtel, 2004-2007).

¹⁰³ Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck: Its Style, Significance and Influence* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), 17-33.

¹⁰⁴ *Ibid.*, 553-78.

publish their own works. Scheidt's *Tabulatura Nova*, his magnum opus for the keyboard, contains several variation sets on popular tunes like "Weh, Windchen weh," "Est ce Mars," "Ach, du feiner Reiter," and "Soll es sein," as well as other secular genres like dances.¹⁰⁵

Alternatim, the liturgical practice of alternating verses of sung chant with organ or choral music, was a frequent function of the organ since its acceptance by the church; Surviving written repertory of the fifteenth and sixteenth centuries includes a number of Mass, Magnificat, and hymn versets for alternatim. After the Reformation, the practice was criticized and fell out of favor. The embodiment of the Counter-Reformation, the Council of Trent, favored sung chant, emphasizing the theological importance of the text over the musical stylings of the organ or sung polyphony.¹⁰⁶ Even then, most of the actual regulation was delegated to regional leaders. However, the unique and flexible relationship of the Gallican Church, headed by the French Monarchy, to the Catholic Church proper allowed the practice to continue to develop and even thrive in French churches well into the eighteenth century. The *Ceremoniale episcoporum* (1600) of Pope Clement VIII backstepped some of the stricter regulations in favor of sumptuous liturgy. This document allowed alternatim but specified that it should be limited and that particularly important verses, such as those during which one would normally kneel, should never be replaced. It also states that the text of the replaced chant should be

¹⁰⁵ Samuel Scheidt, *Tabulatura Nova*, ed. Harald Vogel (Wiesbaden: Breitkopf & Härtel, 1994-2002).

¹⁰⁶ Benjamin Van Wye, "Ritual Use of the Organ in France," *Journal of the American Musicological Society* 33, no. 2 (Summer 1980): 300, accessed November 11, 2019, <https://www-jstor-org.ezproxy1.lib.asu.edu/stable/831114>.

audibly spoken on top of the new music.¹⁰⁷ Though this theoretically allowed for the expansion of some practices, it was the *Ceremoniale parisiense* (1662) that seems to have reinvigorated the practice of alternatim in France.¹⁰⁸ The floodgates had opened and extravagant, usually non-chant-based organ pieces were admitted, intentionally or not, into the liturgy.

The practice of alternatim is inherently sacred and owes its entire existence to the various liturgies of the Church. Yet often the music owes nothing to the sacred text itself as shown in many works composed for late seventeenth and early eighteenth-century alternatim practice. For example, the music of organist-composers like Guillaume-Gabriel Nivers (c. 1632-1714), Nicolas Lebègue (1631-1702), Jacques Boyvin (1649-1706), and André Raison (1688-1719) was frequently devoid of theological, spiritual, or religious significance. Instead the composer chose to embody secular dances and operatic genres that were in vogue at the time. If the *Ceremoniale parisiense*'s goal was to make organists avoid the secular,¹⁰⁹ it failed. With the notable exception of the *plein jeu* style which frequently retained its somber character and sometimes even its chant influence, nearly every genre of French classical organ music—duos, trios, récits, grands jeux—owes something to the secular. Récits, for instance, feel like opera recitative and grand jeu movements are usually in the French overture style. Yet French classical organ music is not equally secular or sacred in inspiration. For instance, the Mass settings of François Couperin and the hymns and Masses of Nicholas de Grigny (1672-1703) owe more

¹⁰⁷ Ibid., 301.

¹⁰⁸ Ibid., 313, 317.

¹⁰⁹ Ibid., 317.

thematically to the liturgical chant and liturgy than the organ music of their contemporaries, yet they still incorporate aspects of dance and operatic style into their works. It is not only the organ music that is secularized in this way—the choral music of the grand motet similarly assimilated operatic stylings.¹¹⁰ Outside of alternatim, pieces such as Raison’s “Le Vive le Roy des Parissiens,” show the close ties of the Monarchy and the Gallican Church—a cultural blend of sacred and secular.

Unraveled by Enlightenment ideologies, the tenuous relationship between the monarchy and the French people led to the revolution of 1789. The organ’s previous roles within the institutions of church and state made it a target for the revolutionaries; a large number of instruments were vandalized and destroyed.¹¹¹ Similar fates awaited many instruments in England during the sixteenth and early seventeenth centuries because of religious and political upheaval.¹¹² The French Revolution could have been a complete disaster for the organ but some organists were able to defend the instruments by playing patriotic music. Claude Balbastre’s (1727-1799) variation set on the Marseillaise exemplifies the height of these efforts to adapt the organ to revolutionary ideals.¹¹³ Later, Jacques-Marie Beauvarlet-Charpentier (1766-1834) wrote pieces like “Victoire de l’Armée d’Italie ou Bataille de Montenotte” which contained a dedication to Bonaparte.¹¹⁴ This music consisted

¹¹⁰ Beverly Wilcox, “Motet à grand chœur,” in *Grove Music Online*, Oxford Music Online, October 26, 2016, accessed November 11, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/omo/9781561592630.013.3000000129>.

¹¹¹ Just one official Talleyrand decree resulted in 418 organs being destroyed. Kimberly Marshall and William J. Peterson, “Evolutionary Schemes: Organists and Their Revolutionary Music,” in *French Organ Music: From the Revolution to Franck and Widor* (Rochester, New York: University of Rochester Press, 2006), 4.

¹¹² Stephen Bicknell, *The History of the English Organ* (Cambridge: Cambridge University Press, 1996).; Cecil Clutton and Austin Niland, *The British Organ* (London: B. T. Batsford, 1963).

¹¹³ Marshall and Peterson, 5.

¹¹⁴ Gerard Brooks, “French and Belgian Organ Music after 1800,” in *The Cambridge Companion to the Organ*, ed. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 263.

of a modernized version of elements of battle and storms found in the battle pieces of the seventeenth- and eighteenth-century Iberian peninsula. The relative institutional stability restored by Napoleon helped to stabilize the position of the organ in nineteenth-century France.

In the aftermath of the Revolution, repertoire and performance practice in France was predominantly secular, to the point of creating cultural conflict between organists. Popular French organists like Louis James Alfred Lefébure-Wély (1817-1869)¹¹⁵ improvised theatrical with dramatic programs. His published organ music was reminiscent of the grand operatic style, though much of it bore liturgical titles.¹¹⁶ By contrast, organists such as Alexandre-Pierre-François Boëly (1785-1858) composed liturgically-minded music in a “noble and pure classical organ tradition.”¹¹⁷ In Germany, early nineteenth-century figures like Adolf Friedrich Hesse (1809-1863) and Heinrich Rinck (1770-1846) composed in a relatively conservative style. They approached the organ with a degree of reverence,¹¹⁸ like Felix Mendelssohn (1809-1847), whose sonatas sometimes incorporated choral tunes. Virtuosos like Franz Liszt (1811-1886) re-popularized the organ in society beyond the church. Liszt’s large-scale organ music, the music remembered and played today, is not sacred: “Ad nos, ad salutarem undam” is

¹¹⁵ David Sanger, “Lefébure-Wély, Louis,” *Grove Music Online*. 2001, Accessed 10 Nov. 2019. <https://www-oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000045840>.

¹¹⁶ Brooks, 264.

¹¹⁷ Brigitte François-Sappey, “Boëly, Alexandre Pierre François,” *Grove Music Online*, Oxford Music Online, 2001, accessed November 11, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.03378>.

¹¹⁸ For more about early nineteenth-century organ music, see Graham Barber, “German Organ Music after 1800,” in *The Cambridge Companion to the Organ*, ed. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 250-62.

based on an excerpt from a Giacomo Meyerbeer opera and the “Prelude and Fugue on B-A-C-H” is based on the musical spelling of Bach’s name.

Though percentages of published French music for the organ in the late nineteenth and early twentieth centuries probably lean toward the sacred, overwhelmingly, the music that has been canonized is secular. The point here is not that French music does not have aspects of spirituality, but rather that those aspects are not intrinsic to the organ or to that particular composer’s works for the organ. The music of the Pater Seraphicus, first giant of the romantic French organ, César Franck (1822-1890) was not liturgical. The length of Franck’s works alone disqualified them for regular use in the liturgy. The “Trois Pièces” were written for the concert instrument built for the Trocadéro. The “Prière” and the “Trois Chorals” can probably be considered spiritual but his other major works, other than that they are for the organ, signal no more to the sacred than does a symphony. With titles like “Offertoire,” Franck’s only truly liturgical keyboard works are from his collection, *L’Organiste*. This collection of close to sixty pieces was intended for beginners, and though they are often played on the organ, they were written for harmonium.

Charles-Marie Widor (1844-1937), Franck’s successor as Professor of Organ at the Paris Conservatoire, scarcely composed for the liturgical organist. Of his ten organ symphonies, a genre he created for the organ, only the final two named symphonies, have overt religious themes: the *Symphonie gothique* is based on Christmas plainchant, and the *Symphonie romane* is based on Easter plainchant. The “Salve Regina,” movement four of Widor’s second symphony was added in 1900 as a substitution for the original

Scherzo (1872). John Near argues that it poses the only serious stylistic problem in Widor's many revisions:

In the 1900-1901 edition of *Symphonie II*, Widor replaced the original Scherzo with a *Salve Regina* that reflects his mature style, the style that permeates the liturgically oriented *Symphonie gothique* and *Symphonie romane*. Is the *Salve Regina*, with its plainsong theme and modal harmony, aesthetically at home in *Symphonie II*, a work conceived under the unabashedly Romantic sentiment of thirty years earlier? It is the editor's opinion that the removal of the Scherzo for the interpolation of the *Salve Regina* resulted in the one glaring example of stylistic discontinuity in all the symphonies.¹¹⁹

Near is concerned with the stylistic discontinuity of the new replaced movement, but I would venture to argue that it is also thematically displaced. The original publisher, J. Maho, marketed the first four symphonies (op. 13) for not only organ, but also for piano with pedals.¹²⁰ The publisher of the symphonies, now a staple of the organ repertoire, was clearly convinced that the music was too complex for the organ—perhaps too secular?

Louis Vierne's (1870-1937) six symphonies have even fewer references to the sacred; the titles of his *Fantaisie* pieces, "Clair de lune," "Gargouilles et Chimères," "Naiades," and "Fantômes" reveal his impressionistic tendencies. Both Vierne and Widor wrote sacred music for organ, but it is rarely performed today. Later composers like Marcel Dupré (1886-1971) and Jehan Alain (1911-1940) had a similar penchant toward secular themes and large-scale concert works. The obvious exception to this tendency is the intensely Catholic music of Olivier Messiaen (1908-1992).

¹¹⁹ John R. Near, "Preface" in *Charles-Marie Widor, The Symphonies for Organ*, vol. 1, *Symphonie I* (Middleton, Wisconsin: A-R Editions, Inc., 2008), xvii.

¹²⁰ John R. Near, *Widor: A Life beyond the Toccata* (Rochester, New York: Rochester University Press, 2011), 65.

The careers of French organists have grown more and more secular over the course of the twentieth century. Notre-Dame Cathedral might serve as a microcosm. At the turn of the twentieth century, only one titular organist, Louis Vierne was employed at the cathedral. He had regular help because of his frequent travel and extensive health problems, but the position was his alone.¹²¹ Following Vierne's death, Léonce de Saint-Martin (1886-1954)¹²² was appointed to the position. After less than 100 years, Saint-Martin has been almost entirely forgotten in the English-speaking world.¹²³ Vierne continues to be well-known because of his secular music and performing career, but not for his liturgical music.¹²⁴ Saint-Martin's obscurity may be his failure to produce secular music relevant to organists who appreciated the concert music of Vierne, Widor, and Franck. The next titular organist, Pierre Cochereau (1924-1984) was very popular in his day, largely because of his virtuosic improvisations.¹²⁵ Cochereau's list of secular honors is extensive, including an hono-rific created uniquely for him, "Official Organist of the Republic," recognizing his performances at State events and dignitaries' funerals.¹²⁶

¹²¹ The most frequent substitute was Vierne's student Marcel Dupré. Eventually, tensions around Dupré's use of the title Organist of Notre-Dame on his numerous international tours, led to a significant conflict between the two. See Rollin Smith, *Louis Vierne: Organist of Notre Dame Cathedral* (Hillsdale, New York: Pendragon Press, 1999), 330-43.

¹²² Leading Parisian organists even went to the length to petition that the position be opened to competition, but it was ignored. *Grove Music Online*, s.v. "Vierne, Louis," accessed November 11, 2019, <http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu>.

¹²³ There is no English-language biography or Grove article. The only significant secondary source is a French-language biography: Jean Guérard, *Léonce de Saint-Martin à Notre-Dame de Paris: L'Organiste, Le Compositeur (1886-1954)* (Paris: Les éditions de l'Officine, 2005).

¹²⁴ Vierne's liturgical/sacred works are less well-known. See, among others, his Communion, op. 8, Messe basse, op. 30, and Triptyque, op. 58.

¹²⁵ Anthony Hammond writes, "in the mid-1970s almost every music lover would have recognized his name even if they could not give specifics." Anthony Hammond, *Pierre Cochereau: Organist of Notre Dame* (Rochester, New York: University of Rochester Press, 2012), 1.

¹²⁶ Some of these awards include: In 1968 he was granted the position *Chevalier* in the *Légion d'Honneur*, the highest French award for civic or military service, and in 1978 he was awarded the next

These awards are undoubtedly connected to his exceptional public image through recital outreach. During his lifetime he made no fewer than twenty-five tours of the United States and played recitals on every continent except Antarctica and Africa. Cochereau's extensive recital career might have been at the time viewed as unconventional, but it is now the touchstone for French cathedral organists. Known as a consummate improviser, he rarely published music. However, of the solo organ music that he did publish, not even one has a sacred theme. His *Variations sur "Ma jeunesse a une fin"* is overtly secular. Despite the likelihood of his own personal faith, Cochereau represented, from his Notre-Dame appointment in 1955 to his sudden death in 1984, the expanded and often honorary secular role at Notre-Dame. By the end of the century, four organists shared the responsibilities at the large organ in order to pursue active recital careers.¹²⁷ Notre-Dame may be an extreme example, but as more French churches hold fewer and fewer Masses, careers in church music are less and less viable.

Accounting for post-war-twentieth-century organ culture is a complicated prospect because the repertoire is incredibly diverse and fragmented in style. The institutionalization of music in university curricula and concert hall programming solidified core canons of repertoire for instrumentalists and vocalists alike. The solidification of a canon was especially damaging for the organ. Clinging to its most important historical patron, churches, the organ lost its place in mainstream classical

highest rank. Other governmental honors included his rank of *Officier* in the *Ordre National du Mérite* and *Officier* in the *Ordre des Arts et Lettres*. He received the *Grande Médaille d'Argent* in 1971 and a prestigious civic award from the city of Paris, the *Grande Médaille de Vermeil* in 1980. Hammond, 2.

¹²⁷ Even the current choir organist, Johann Vexo, cultivates an extensive international touring schedule.

music. Resistant to the experimental aesthetics of Western art music, churches caused organists to look backwards for their liturgical duties. Publications that provide monthly liturgical fodder for American organists abound.¹²⁸ In a chapter on twentieth-century liturgical organ music Benjamin A. Kolodziej writes, “The rift between music sacred and secular had been widening since the advent of the various paradigm shifts collectively termed the Enlightenment.”¹²⁹ Kolodziej’s idea of a growing rift may be true for the liturgical organ, but styles like minimalism have shown that the organ, and music in general, can be ideally suited to popular contemporary idioms. Praise bands in churches also blur the imaginary line between sacred and secular.

The history of the organ is not as conflicted outside North America and Europe. Organs in Russia, for instance, were not permitted into orthodox churches.¹³⁰ Because of this, organs are primarily located in concert venues and are more connected to regular streams of classical and popular music. Asian countries have extensive traditions and histories of their own. The instrument that is recognizably the same as its counterparts in Europe and North America has been largely imported during the last century and usually are installed in concert halls. However, Christian demographics in specific areas like

¹²⁸ Subscriptions for liturgical music publications are sold to working church musicians. Wayne Leupold, ed., *The Organist’s Companion* (Colfax, NC: Wayne Leupold Editions).; Carson Cooman, ed., *The Organ Portfolio* (Dayton, OH: Lorenz).; Carson Cooman, ed., *The Sacred Organ Journal* (Dayton, OH: Lorenz). Carson Cooman, ed., *The Organist* (Dayton, OH: Lorenz).

¹²⁹ Benjamin A. Kolodziej, “Twentieth-Century Organ Music in the Christian Liturgy,” in *Twentieth Century Organ Music*, ed. Christopher S. Anderson (New York, Routledge, 2012.), 321.

¹³⁰ Aleksandr Fiseiskii, *Orgelmusik in Russland*, 3 vols. (Kassel: Bärenreiter, 1997).

South Korea has heightened the place of the organ. South Korea and Japan have major organ competitions and are home to organ teaching institutions.¹³¹

This historical sketch demonstrates the variety of the organ's secular manifestations. I have generally favored examples that are easy to support, but one can revisit even the most sacredly inspired repertoires and find evidence of secular music. The reality is that the imagined line between sacred and secular for the organ has never been firmer than it is today; analyzing repertoires that appear sacred to twenty-first century minds are not as categorical as we may perceive. For instance, though J.S. Bach (1685-1750) is typically painted as a church musician, his organ music is not entirely sacred in content. He composed secular organ music such as the six trio sonatas and several concerti transcriptions. Another giant of Christian sacred music, Olivier Messiaen wrote only one overtly liturgical piece for the organ, *Messe de la Pentecôte* for Low Mass on the feast of Pentecost.¹³² His oeuvre is unapologetically theological and, in this sense, inherently Christian, but the majority serves no intrinsic liturgical purpose. This may seem counterintuitive, but in order for the organ to remain categorically in the position of sacred, it needs to have a role that privileges it as such. In other words, Messiaen can

¹³¹ Korea is launching their first international competition for 2020, Anna J. Park, "1st International Organ Competition in Korea Launched," *The Korea Times*, September 23, 2019, updated September 24, 2019, accessed November 11, 2019, https://www.koreatimes.co.kr/www/art/2019/09/682_276036.html.; Japan has hosted the International Organ Competition Musashino-Tokyo every four years since 1998, "International Organ Competition Musashino-Tokyo," International Organ Competition Musashino-Tokyo, accessed November 11, 2019, <http://www.musashino-culture.or.jp/iocm/eng/index.html>. Also, the Shanghai Organ Competition began in 2017 and is currently set up to run every two years. "International Organ Festival 2019," Shanghai Conservatory of Music, 2019, accessed November 11, 2019, <http://organartcenter.org/en/about.html>.

¹³² Another secular interpretation of the Pentecost Mass is presented by Robert Fallon Robert Fallon, "Birds, Beasts, and Bombs in Messiaen's Cold War Mass," *The Journal of Musicology* 26/2 (Spring 2009): 175-204.

write sacred music for the clarinet, but it does not inherently make the clarinet a sacred instrument. Any instrument can be, but does not have to be, a vessel for the sacred. The same is true for the organ. Dogmatism should be eschewed in favor of acknowledging the instrument's role in both worlds. These roles and definitions are and have always been blurred, even in instances where they seem categorical.

Secular Precedents in Secular Space

When they are not in churches, organs have served and continue to serve a diverse range of secular uses. Since this is not the primary concern of this paper, these examples will be kept brief. However, it is important to demonstrate the extent and variety of uses the organ has had outside of church buildings since the future of the organ in secularized church buildings will likely require communities to draw upon examples like these to find creative and relevant uses for their instruments.

Historically, the organ fulfilled roles outside of church buildings. In addition to non-liturgical uses as outlined in the last section, organs frequently graced royal palaces, and organists were employed to entertain the court outside of chapel services. Fredrick the Great's sister, Anna Amelia (1723-1787), the Princess of Prussia, had an instrument built for their Berlin Palace.¹³³ She loved the organ; her close relationship with C.P.E. Bach and her inability to play the pedals probably led him to compose his Sonatas for the

¹³³ Annette Richards and David Yearsley, "Introduction," in *Carl Philipp Emanuel Bach: Organ Works*, The Complete Works, Series 1, vol. 9. Carl Philipp Emanuel Bach, ed. Annette Richards and David Yearsley (Los Altos, California: The Packard Humanities Institute, 2008), xii.

organ.¹³⁴ Other famous courts also included organs, like the one was built in 1747 for the Dauphin and Madame Adélaïde in the Palace of Versailles¹³⁵ and the instrument built for Buckingham Palace in 1841 for Prince Albert.¹³⁶ Such instruments tended to be relatively small and had limited pedal resources. The twentieth-century American instrument in the palace of the Hindu prince, Krishna Raja Wádiyar IV, demonstrates just how far the organ moved and how far outside the hands of Christianity it traveled.¹³⁷

Organs have had a place in large-scale concert halls around the world. The practice of building concert instruments in orchestral performance spaces spread in the nineteenth century. The Paris world's fair of 1878 gave birth to a massive concert instrument in the Trocadéro that was played in daily concerts and demonstrations.¹³⁸ The first significant concert instrument in the United States was built for the Boston Music Hall in 1862.¹³⁹ The tradition of building large organs in concert halls continues today as seen at The Paris Philharmonie, the Sydney Opera House, Walt Disney Concert Hall in Los Angeles, and Suntory Hall in Tokyo.

The organ's role as a concert instrument extended into university and college campuses in the United States. Colleges across the country incorporate the organ into their chapels, and many campus auditoriums and concert halls contain organs of the

¹³⁴ This instrument still exists. The wide manual compass is further evidence that Bach had this instrument in mind since it accounts for the curious range he uses in his organ sonatas. Richards, xiii.

¹³⁵ "Les Collections: Buffet d'orgue dit 'du Dauphin'," Château de Versailles, accessed November 11, 2019, <http://collections.chateauversailles.fr/#8ea4e48a-f673-4036-8d49-10a67ea0a81e>. See also, Rollin Smith, *Pipe Organs of the Rich and Famous* (Richmond, Virginia: OHS Press, 2014), 210-14.

¹³⁶ Smith, *Pipe Organs of the Rich and Famous*, 3-5.

¹³⁷ *Ibid.*, 223-36.

¹³⁸ This building no longer exists and the instrument (modified) has been moved to Lyon in the Auditorium Maurice Ravel.

¹³⁹ This instrument is now located in the Methuen Memorial Music Hall in Methuen, MA.

highest caliber.¹⁴⁰ While instruments like the new Klais organ at Iowa State¹⁴¹ are probably indebted to their degree program these universities are not the only ones that have organs. Campuses all over the country, even some without significant organ programs,¹⁴² have instruments in non-religious buildings. While not the intention, the presence of organs in secular halls separates the instrument from its Christian associations for thousands of college students, their families, and communities.

The theater or cinema organ, popular in the early twentieth century, probably accounts for the largest exodus of the pipe organ from church buildings. These instruments were used to accompany silent films since they required fewer paid musicians than an orchestra and allowed for greater flexibility.¹⁴³ Though theater organs incorporate different technologies and sounds, their construction is largely the same as their church counterparts. Some techniques, such as the borrowing of sounds from different manuals and at different octaves and intervals, were crucial to the instrument's use in these new contexts. With these and other innovations, theater organs could remain relatively small while producing enough volume and range of timbre to accompany cinema. Many of these innovations benefited the construction of church instruments.

¹⁴⁰ For an overview see Haig Mardirosian, *The Organ on Campus* (New York: American Guild of Organists, 2018).

¹⁴¹ Mikael Mulugeta, "The Klais Organ: The Journey to Find the Music Building's Biggest Instrument," *Iowa Now* (The University of Iowa), October 18, 2016, accessed November 11, 2019, <https://now.uiowa.edu/2016/10/klais-organ>.

¹⁴² See for instance two programs that currently do not offer degrees in organ: (1) Crane School of Music (Potsdam State University of New York): "Facilities," SUNY Potsdam, accessed November 11, 2019, <https://www.potsdam.edu/academics/crane-school-music/about-crane-school-music/facilities.>; (2) Fredonia State University of New York: "Schlicker Pipe Organ," Fredonia State University of New York, accessed November 11, 2019, <https://www.fredonia.edu/about/rockefeller-arts-center/organ>.

¹⁴³ David H. Fox and David L. Junchen, "Theater organ," in *Grove Music Online*, Oxford Music Online, October 16, 2013, accessed November 11, 2019, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252521>.

Around a quarter of all pipe organs between 1911 and 1929, around 7,000, were built for theaters.¹⁴⁴ In 1939, the invention of “talkies,” films that incorporated sound, made the organ virtually obsolete in theaters. More than seventy-five years later, organizations like The American Theatre Organ Society task themselves with “the preservation and presentation” of the theater organ in society.¹⁴⁵ It is notable, too, that the theater organ has been adopted by the wider organ community. Places like the Eastman School of Music offer instruction on the theater organ in addition to more conventional classical studies.¹⁴⁶ Though some of the original theater instruments remain, many have been dismantled, destroyed, or fallen into disrepair.¹⁴⁷ Many, like the American Theater Organ Society, are making the effort to restore, protect, and reinvigorate these musical instruments.

By the end of the nineteenth century the piano had become a commonplace instrument, and the wealthy looked for a way to distinguish their prestige. The organ might not seem like a natural answer now, but in the early twentieth-century, with new-found electrical components (including the blower fan) and new innovations in self-playing technology, the organ became the center of a culture of decadence in the homes of the wealthy.¹⁴⁸ The homes of Andrew Carnegie, George Eastman, Henry Clay Frick,

¹⁴⁴ Ibid.

¹⁴⁵ “Focus and Organization,” The American Theatre Organ Society, 2015, accessed November 11, 2019, <https://www.atos.org/organization>.

¹⁴⁶ “Organ, Sacred Music, and Historical Keyboards: Organ Study,” The Eastman School of Music, accessed November 11, 2019, <https://www.esm.rochester.edu/organ/study/>.

¹⁴⁷ Measuring the health and vitality of theater organs with the decline of movie palaces is a task outside of the scope of this paper. See David Everitt, “Old Movie Palaces: Can They Be Saved?,” *New York Times*, October 12, 2003, accessed November 11, 2019, <https://www.nytimes.com/2003/10/12/nyregion/old-movie-palaces-can-they-be-saved.html>.

¹⁴⁸ Smith, *Pipe Organs of the Rich and Famous*, xxiii.

Henry Ford, John. D. Rockefeller, Louis Comfort Tiffany, William K. Vanderbilt, and many more, distinguished their homes with a pipe organ. A *New York Times* article from 1911 begins:

To his many enjoyments, the very wealthy man of New York and its suburbs now adds what only a prince of affairs could possess. He gets music at his own fireside that the Midases of any other day than this would have longed for in vain. On his personal staff he places a new and highly paid expert. Into his house, regardless of cost, he builds a private organ, having it designed so that it will be a beautiful piece of decoration as well as a musical instrument.¹⁴⁹

The organ was a symbol of opulence. Unfortunately, most of these instruments have been lost.¹⁵⁰ With several other notable exceptions, the instrument at the Conservatory in Longwood Gardens is being regularly used. In 2013, after a recent restoration, Longwood Gardens began holding an international competition with a first prize of \$40,000.¹⁵¹

The pipe organ's electronic counterparts, under various names like rock and jazz organs, are also an important piece of the organ's story.¹⁵² The Hammond Organ Company went by many names over the years, but their instruments are undeniably the most influential, wide-reaching instruments bearing the name "organ" in the electronic

¹⁴⁹ "Rich Men Who Have Organs Built in Their Homes and Who Employ Organists by the Year to Give Them Music at Their Own Firesides—More Than \$50,000 Has Been Paid for Some of These Organs," *New York Times*, SM 12, September 17, 1991, accessed November 11, 2019, <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/97155811?accountid=4485>. Full article can also be found annotated in Appendix G of Rollin Smith, *Pipe Organs of the Rich and Famous* (Richmond, Virginia: OHS Press, 2014), 421-36.

¹⁵⁰ Smith, *Pipe Organs of the Rich and Famous*, xxv.

¹⁵¹ "Longwood Gardens International Organ Competition," Longwood Gardens, accessed November 11, 2019, <https://longwoodgardens.org/events-and-performances/music-performance-and-theater/our-resident-instruments/longwood-organ/international-organ-competition.>; See also "The Longwood Organ," Longwood Gardens, accessed November 11, 2019, <https://longwoodgardens.org/events-and-performances/music-performance-and-theater/our-resident-instruments/longwood-organ>.

¹⁵² Richard Orton and Hugh Davies, "Electronic Organ," in *Grove Music Online*, Oxford Music Online, January 20, 2001, accessed November 11, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.08696>.

instrument's existence. Approximately 1,750 organs, around one third of the total Hammond organs sold in the first three years of business, were purchased by churches.¹⁵³ The Hammond organ was a cheap alternative to a pipe organ, so it became a quick success in churches. However, the majority of instruments (there were many models and varieties) were sold outside of the church, extending the instrument's reach to popular music and the home. Hammond organs became staples of popular music because of musicians like Jimmy Smith, Fats Waller, and The Doors.

There are numerous other independent and unique uses for the organ in secular spaces. One of the most famous is the largest fully functioning organ in the world in a former Wanamaker department store, now a Macy's, in Philadelphia, Pennsylvania.¹⁵⁴ Macy's hosts daily organ concerts for the public and special events including guest artists. Originally, John Wanamaker (1838-1922), the founder of the department store in Philadelphia, also had a store in New York City, also home to a large pipe organ. Wanamaker purchased the Philadelphia organ from the 1904 St. Louis World's Fair. After it was installed, it was decided that the instrument needed more volume to fill the space, so Wanamaker installed a workshop in the building. The instruments were, and the Philadelphia instrument still is, an icon of American organ culture. Juxtaposition of sacred and secular elements is present in the Wanamaker store organs. Nicole Kirk

¹⁵³ Hugh Davies, "Hammond Organ," in *Grove Music Online*, Oxford Music Online, January 20, 2001, accessed November 11, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.12289>.

¹⁵⁴ Ray Biswanger, *Music in the Marketplace: The Story of Philadelphia's Historic Wanamaker Organ, from John Wanamaker to Lord & Taylor* (Bryn Mawr, Pennsylvania: The Friends of the Wanamaker Organ, 1999).

suggests that Wanamaker's entire vision for his stores was quasi-religious.¹⁵⁵ She argues that he wanted his stores to go beyond selling and providing for the customers: Wanamaker wanted to educate people, to be a moral authority, and to project a patriotic, quasi-Protestant/religious commercial environment.¹⁵⁶ This is exemplified in the majestic angel that tops the Great Organ in Philadelphia. However, even if this is true in the experience of the shoppers, organists, and employees, the lasting contribution is simpler: an organ outside of a church. The Great Organ was not the only instrument that was housed in the Wanamaker Philadelphia store. Both the Greek and Egyptian Halls housed Austin organs. The Greek Hall organ was removed and placed in a chapel Wanamaker had designed around the instrument, and the other was removed in 1938. Now, the Greek Hall is home to a Wurlitzer that was installed in 2007 with the cooperation with several organizations, and the Egyptian Hall is used for administrative offices.¹⁵⁷

An instrument by Midmer-Losh that is even larger (depending on how one measures organ size), exists in another secular venue, Jim Whelan Boardwalk Hall.¹⁵⁸ While the condition of this mammoth instrument declined greatly over the years, it is currently undergoing a restoration effort. Work promoting the organ occurs concurrently with programming as diverse as Michael Buble, Celine Dion, MAAC Men's and Women's Basketball Championships, and "Bally's Wild Wild West Presents the Atlantic

¹⁵⁵ Nicole Kirk, *Wanamaker's Temple: the Business of Religion in an Iconic Department Store* (New York: New York University Press, 2018).

¹⁵⁶ *Ibid.*, 12, 201.

¹⁵⁷ "The Greek Hall Wurlitzer," Friends of the Wanamaker Organ at Macy's Philadelphia, accessed November 11, 2019, <https://wanamakerorgan.com/wurlitzer/>.

¹⁵⁸ "Midmer-Losh," Boardwalk Hall, accessed November 11, 2019, <http://www.boardwalkhall.com/arena-information/pipe-organs/midmer-losh>.

City Beer & Music Festival.”¹⁵⁹ Boardwalk Hall is also home to a second instrument, a theater organ, for the accompaniment of silent film.¹⁶⁰ While the instrument is used less frequently, another organ in a venue with similarly diverse programming is Radio City Music Hall in New York City.¹⁶¹ Yet another unique organ is the outdoor instrument in the Spreckels Organ Pavilion in San Diego’s Balboa Park. It is played weekly for free public concerts.¹⁶²

Three Italian baroque organs have been imported from religious edifices to the United States, restored, and placed in secular contexts.¹⁶³ Two of these instruments were accommodated in university concert venues, one at Arizona State University¹⁶⁴ and the other at the University of Notre Dame.¹⁶⁵ The third Italian organ was obtained by the Eastman School of Music and placed in the Memorial Art Gallery in Rochester, New York.¹⁶⁶ This instrument is played weekly by Eastman students for the public. Using the organ as a museum piece is not unique to the Memorial Art Gallery. The Cleveland Museum of art contains a large Holtkamp organ, but unlike the Memorial Art Gallery, it

¹⁵⁹ “Events & Tickets,” Boardwalk Hall, accessed November 11, 2019, <http://www.boardwalkhall.com/events>.

¹⁶⁰ “Kimball,” Boardwalk Hall, accessed November 11, 2019, <http://www.boardwalkhall.com/arena-information/pipe-organs/kimball>.

¹⁶¹ There were originally more instruments in Rockefeller Center. “Radio City Music Hall,” American Theater Organ Society, accessed November 11, 2019, <https://www.atos.org/RCMH>.

¹⁶² “Spreckels Organ Pavilion,” Balboa Park, accessed November 11, 2019, <https://www.balboapark.org/performing-arts/spreckels-organ>.

¹⁶³ A fourth instrument was imported and placed in a chapel at Cornell University. “Neapolitan Organ,” Cornell University, accessed November 11, 2019, <https://baroqueorgan.cornell.edu/neapolitan-organ>.

¹⁶⁴ “Organ Hall: Traeri Organ,” Arizona State University, accessed November 11, 2019, <https://music.asu.edu/about/venues-facilities/organ-hall>.

¹⁶⁵ “Reyes Organ and Choral Hall,” University of Notre Dame, accessed November 11, 2019, <https://performingarts.nd.edu/venue/reyes-organ-and-choral-hall/>.

¹⁶⁶ “Italian Baroque Organ,” The Memorial Art Gallery, accessed November 11, 2019, <https://mag.rochester.edu/collections/organ/>.

is in an auditorium.¹⁶⁷ Cincinnati Museum Center, a train station terminal turned museum space, is home to a large four-manual organ in its center rotunda.¹⁶⁸ The organ was moved from a Roman Catholic Church to its present location.¹⁶⁹

The City Museum in St. Louis, Missouri is among the most unique uses of a pipe organ. The museum incorporates a sizable, 13- stop, three-manual instrument in the same room as a ten-story spiral slide for children and adults and man-made caves.¹⁷⁰ The instrument can be played manually by an organist or by a computer with a selection of six-hundred songs.¹⁷¹ It was installed in the museum with the cooperation of the founder of the city museum, Bob Cassilly and the St. Louis Theater Organ Society. It does not come from any single space but is a conglomeration of pipework and parts from around the country. The City Museum staff designed the new façade from the selection of pipes they obtained from the St. Louis Theater Organ Society. There are other theater organs that have found new homes in this way. Organ Stop Pizza, a restaurant with live organ entertainment in Mesa, Arizona, is home to the largest Wurlitzer in the world.¹⁷² These examples, combined with the Wanamaker store, represents a different kind of movement for pipe organs—from a secular space to another secular space.

¹⁶⁷ “Gartner Auditorium,” The Cleveland Museum of Art, accessed November 11, 2019, <https://www.clevelandart.org/events/music-and-performances/about-performing-arts-music-and-film/gartner-auditorium>.

¹⁶⁸ “Welcome Home,” Cincinnati Museum Center, accessed November 11, 2019, <https://www.cincymuseum.org/were-back/>.

¹⁶⁹ “Owner (2003): Originally built by Skinner Organ Co. – Opus 660 & 726, 1928,” The Organ Historical Society Pipe Organ Database, OHS Database ID 9025, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=9025>.

¹⁷⁰ See “caves” at “First Floor,” The City Museum, 2019, accessed November 11, 2019, <https://www.citymuseum.org/things-to-do/installations/first-floor/>.

¹⁷¹ “City Museum Wurlitzer,” St. Louis Theater Organ Society, accessed November 11, 2019, <http://sltos.org/instruments/city-museum-wurlitzer/>.

¹⁷² “The Pipe Organ – History,” Organ Stop Pizza, accessed November 11, 2019, <https://organstoppizza.com/the-pipe-organ/history>.

Conclusions

This exploration of the secular precedents for the organ creates a starting point for understanding the history of the secular organ and its capabilities today. The challenge is twofold, demonstrating the organ's extensive secular roots while simultaneously revealing a false dichotomy between the sacred and secular. The organ is a musical instrument, an object that gains its meaning by how people interact with it. Aside from the isolated spaces of college practice rooms, the organ is an instrument of community. At times, these communities have assigned it sacred personalities, at others, secular, and still at others, and indeed most of the time, some combination of the two. By looking at the variety of the organ's roles throughout its long history, it can be freed from its categorization as solely a religious instrument.

CHAPTER 3: EXAMPLES OF SECULARIZED CHURCHES AND THE ORGAN IN THE UNITED STATES TODAY

Introduction and Methodology

Secularized churches embody a wide variety of adaptive reuses. Churches may close for many reasons. Generally, when a building is reusable, closures are due to declining membership or financial troubles. When a congregation leaves, sells, or closes their building, a wide variety of possible futures face the building. Reuse of a church building can involve the smallest of changes: for instance, the transfer of ownership or rental between Christian organizations.¹⁷³ This sacred to sacred transformation of church buildings is probably the most frequent type of reuse in the United States, both currently and historically. These changes frequently occur under the radar of the press, and because they do not involve secular uses of the buildings, they are not covered here. Secularized churches, churches not transferred to another religious organization, have become performance venues, museums, restaurants, community and cultural centers, apartments, offices, educational facilities, brewpubs, storage spaces, coffee shops, art galleries, tourism offices, nightclubs, charities, historical societies, addiction recovery centers, recording studios, and undoubtedly, many others. The goal of this chapter is to provide examples of the fate of organs inside secularized churches.

¹⁷³ There are also a seemingly growing number transformations to another religion all together. See for instance Ashima Krishna, "A New Solution for America's Empty Churches: A Change of Faith," *The Conversation*, August 30, 2019, accessed November 11, 2019, <https://theconversation.com/a-new-solution-for-americas-empty-churches-a-change-of-faith-121726>.; Joseph De Avila, "Historic Bridgeport Church to Become Mosque," *The Wall Street Journal*, December 5, 2016, accessed November 11, 2019, <https://www.wsj.com/articles/historic-bridgeport-church-to-become-mosque-1480978434>.

The scope of this project is problematic. Cataloguing all secularized churches is a task well beyond the scope of this paper given the potential number of examples. For this document, lines could have been drawn geographically: regionally, by state, even by cities, or in the case of several cities, by neighborhood. Another potential scope could have been limiting the examples by denomination, choosing, for instance, to only survey closed Roman Catholic churches. Another possibility could have been investigating a particular adaptive reuse, for example, restaurants or performance venues. These potential limitations leave out too many of the diverse outcomes secularization has motivated and would miss the goal of this paper, to understand the variety and possibilities of the organ in secular society. The goal of this chapter, then, is to provide the resources to develop future scopes, enabling future studies to have a launching point for investigating other avenues of inquiry.

Another challenge surrounds how to identify the buildings in the first place. There is no database of secularized churches and there is no unified way to identify closed churches. Some individual efforts to represent a variety of adaptive reuses have emerged. “Xhurches,” for instance, is a website that presents a blog-like catalogue of adaptive reuses.¹⁷⁴ Their small group of editors and writers curates a list, with pictures, of churches that have adaptive reuses. One can click on individual examples to learn more. Yet this is a severely limited resource containing less than one hundred examples, most of which do not contain an organ. Rather than a catalogue, it serves as a starting point for those fascinated by these transformations. The examples presented in the following

¹⁷⁴ “Xhurches,” xhurches, accessed November 11, 2019, <http://xhurches.org/>.

section were identified by word of mouth and their reputation, references in reporting, or for more recent examples, from Google Alerts containing words and phrases like “former church” or “closed church.”

The ongoing nature of secularization presents the problem of trying to identify and understand moving targets. Church buildings and the fates of the organs inside them are changing and ongoing. Much of the press reporting that helps to identify these church buildings comes from either controversy or significant change, but if a change has been ongoing for twenty or more years, changing functions frequently fall under the radar of the press. Churches that secularized before 2000, for instance, might have had one use, failed, and transformed again into something else. By the time a church building has experienced multiple reuses, it seems that press reporting focuses more on the failings of that particular business or nonprofit instead of the building. In these cases, the community has already accepted that the church building is no longer a church and it has usually been assured that the building will not be destroyed, the most common source of community outrage. The more time that passes since the church initially closed its doors, the higher percentage of its community does not even remember it being a church. Buildings that go through more than one transformation can be very difficult to find as the press reporting does not tick one of the boxes that would cause me to be notified by a Google Alert. Thus, these buildings frequently need to be identified by reputation and word of mouth.

Still another challenge is identifying the organs. If an organ is not used in a productive and community-centric way, it is challenging, without visiting the location, to

tell if the organ is even still in the venue. Organs that are not in working condition tend not to be mentioned in press reporting and even less so on the site's website. Easily accessible photographs are also rare. If an organ is given away for free it does not seem to upset the community and is thus unlikely to be mentioned in a news story. If the organ is in good working condition and is used, it is usually very easy to find on the venue's website and sometimes even in external reporting. In general, finding out what happened to the organ is difficult because, unless the organ is particularly significant or historic, it is only mentioned in passing. The reality is that the organ is just not as much of a factor for community disapproval as the building itself. The Organ Historical Society Pipe Organ Database has been an invaluable tool for identifying these instruments.

As established in Chapter 1, the closure of churches is frequent and the use and condition of organs in these buildings is usually unknown. With the goal of inspiring both larger scale investigations/categorizations as well as small-scale specific studies, these examples, and the analysis of them, is meant only to be a starting place, a first study. They are not meant to represent a microcosm of the secularized church landscape in the United States. For instance, despite wide-spread trends, there is only one example of a church being turned into a home and none into apartments or other types of housing. The examples included here were selected because of the completeness and definitiveness of information available, with particular weight given to the amount known about the organ. It is impossible to say definitively whether the majority of closing churches sell, give away, or dismantle the organ.

This chapter presents examples of adaptive reuse church buildings that have or have had organs. Each location is treated to its own subsection, organized alphabetically by state then city. A map of the examples presented in this chapter is provided in Appendix II. Aspects of the building’s history, its transformation, its current use(s), and finally, its organ(s) are described for each example. With only one exception, Epsilon Spires of Brattleboro, Vermont, I have not visited any of these locations. Each section will draw source material from the websites of the venues themselves, as much external reporting as possible, and entries from the Organ Historical Society Pipe Organ Database.¹⁷⁵ These examples will be further analyzed and compared in Chapter 4, “Analysis,” and they are included in a simplified chart form for reference in Appendix I.

Examples of Secularized Churches in the United States Today

St. Joseph’s Art Society – San Francisco, California

The former St. Joseph’s Roman Catholic Church in San Francisco, California was forced to close its doors due to the 1989 Loma Prieta earthquake.¹⁷⁶ The repairs were evidently too onerous for the diocese. Although it did not happen, the building was initially slated to become a tech office space.¹⁷⁷ Ken Fulk intervened and convinced the developer, Chris Foley and builder, Doug Ross to sell the building to him for an arts

¹⁷⁵ *The Organ Historical Society Pipe Organ Database*, The Organ Historical Society, accessed November 11, 2019, <https://pipeorgandatabase.org/>.

¹⁷⁶ Tony Bravo, “Inside the Landmark San Francisco Church Transformed into a Glam New Arts Space,” *San Francisco Chronicle*, December 17, 2018, accessed November 11, 2019, <https://www.sfchronicle.com/style/article/Ken-Fulk-reveals-Saint-Joseph-s-Arts-Society-13465241.php>.

¹⁷⁷ Stephanie M. Lee, “St. Joseph’s Church in SoMa will become offices,” *San Francisco Chronicle*, February 1, 2012, accessed November 11, 2019, <https://www.sfgate.com/bayarea/article/St-Joseph-s-Church-in-SoMa-will-become-offices-2892904.php>.

facility. Foley and Ross are still partial owners of the facility, but Fulk was successful in launching St. Joseph's Art Society out of the former Catholic church (see Figure 11).¹⁷⁸



Figure 11. Photo of the Exterior of St. Joseph's Art Society.¹⁷⁹

There are two branches of the art society. The first is the for-profit business, St. Joseph's 1913, Inc., that member households pay a joining fee of \$12,000 and a yearly \$6,000 fee to remain members.¹⁸⁰ The second is a 501(c)3 non-profit organization, Saint Joseph's Arts Foundation, that member households make a suggested donation of \$12,000 for each year. All members must go through an application process. Accepted members nominate artist members who do not pay the dues but instead contribute to the group with their creative ideas.¹⁸¹ Their mission states,

The mission of Saint Joseph's Arts Foundation is to promote the relevancy of art and artists in our daily lives by showcasing an intriguing roster of arts

¹⁷⁸ Bravo.

¹⁷⁹ Rich Stapleton, "St. Joseph's Church, which Ken Fulk bought and restored, has just opened as the San Francisco hub of Carpenters Workshop Gallery," *AD Pro*, 2018, photograph, <https://www.architecturaldigest.com/story/carpenters-workshop-san-francisco-ken-fulk-church>.

¹⁸⁰ "Fees," Saint Joseph's Arts Society, accessed November 11, 2019, www.saintjosephsartssociety.com/private/fees.php.

¹⁸¹ "Mission," Saint Joseph's Arts Society, accessed November 11, 2019, www.saintjosephsartssociety.com/private/mission.php.

programming that inspires artists, the public and subscribers to Saint Joseph's Arts Society.

The facility includes many different elements like its "Rose Bar" in the former choir loft and its apothecary. All of these spaces are available for the daily use of subscribers, but it occasionally opens for public events.¹⁸² While the exclusivity can turn people off of societies of this kind, Fulk states,

Really the purpose of this art society isn't so different than the purpose of this glorious building we're standing in. It's an edifice that creates a community, that brings people together to rejoice, to celebrate.¹⁸³

He also points to the symphony, opera, and ballet as having comparable subscription fees, arguing that these organizations, too, rely on wealthy donors to subsidize artistic activities in exchange for privileges. Both the top circles for the Symphony and Ballet cost \$15,000.¹⁸⁴

There was an organ in the space when the earthquake of 1989 hit (see its former location in Figure 12). Unfortunately, the information is sparse surrounding its whereabouts or condition. The Organ Historical Society Pipe Organ Database has only one entry for the instrument where it is identified as a 1914 two-manual Henry Picher's Sons organ, Opus 830.¹⁸⁵ The initial report indicated that the organ would be donated to the Salvation Army,¹⁸⁶ but this does not seem to have been its eventual destination. The instrument is allegedly stored off-site in a warehouse, but this information cannot be

¹⁸² Bravo.

¹⁸³ Ken Fulk quoted in Bravo.

¹⁸⁴ Bravo.

¹⁸⁵ "Henry Pilcher's Sons Opus 830 (1914): St. Joseph R.C. Church," The Organ Historical Society Pipe Organ Database, OHS Database ID 16210, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=16210>.

¹⁸⁶ Lee.

confirmed. Image two and six of seven in a 2012 article on St. Joseph's Church show pieces of the organ.¹⁸⁷ The first shows just the blower fan, but the second (Figure 13) shows the façade, still in the loft, and a console on the ground in the nave. It seems probable that this is the instrument's console, but this remains undetermined. An investigation of the Pilcher records would reveal more about what the organ specifications are, and the church records would perhaps reveal the work that it underwent over its years. It is unfortunate that little attention seems to have been given to the instrument at all stages of this process. Due to the earthquake and subsequent years of neglect, it may not have been functioning by the time Fulk obtained it. However, it still seems like St. Joseph's Art Society could have been a perfect home for an organ. If it is indeed in storage, there may yet be hope that it will eventually be returned and restored. Given the relative financial stability of an exclusive venue of this kind, it seems that they would have the financial viability to restore and take care of an instrument. Since the venue is used for art and performance, the organ may still be able to find a voice in the space.

¹⁸⁷ Image two: Brant Ward, "Developer Brian Spiers stops to look at the skeleton of a pigeon in a back room. The church was full of pigeons and the homeless at one point. St. Joseph's Church, a historic landmark built in 1913 in San Francisco, Calif., has been vacant since the earthquake of 1989. Now a developer wants to reopen the church, after completing seismic upgrades, as office and retail space," *The San Francisco Chronicle*, February 1, 2012, accessed November 11, 2019, <https://www.sfgate.com/bayarea/article/St-Joseph-s-Church-in-SoMa-will-become-offices-2892904.php#photo-2243080>.; Image six: Brant Ward, "Developer Brian Spiers (left) and new owner Chris Foley walk through the old furniture that litter the church floor. St. Joseph's Church, a historic landmark built in 1913 in San Francisco, Calif., has been vacant since the earthquake of 1989. Now a developer wants to reopen the church, after completing seismic upgrades, as office and retail space," *The San Francisco Chronicle*, February 1, 2012, accessed November 11, 2019, <https://www.sfgate.com/bayarea/article/St-Joseph-s-Church-in-SoMa-will-become-offices-2892904.php#photo-2243083>.



Figure 12. Photo of the Interior of St. Joseph's Art Society Facing the Former Organ/Choir Loft.¹⁸⁸

¹⁸⁸ Amy Yvonne Yu, "St. Joseph's Art Society," *Virtually Nonexistent*, 2018, photograph, <http://virtuallynonexistent.blogspot.com/2018/11/saint-josephs-art-society-san-francisco.html>.

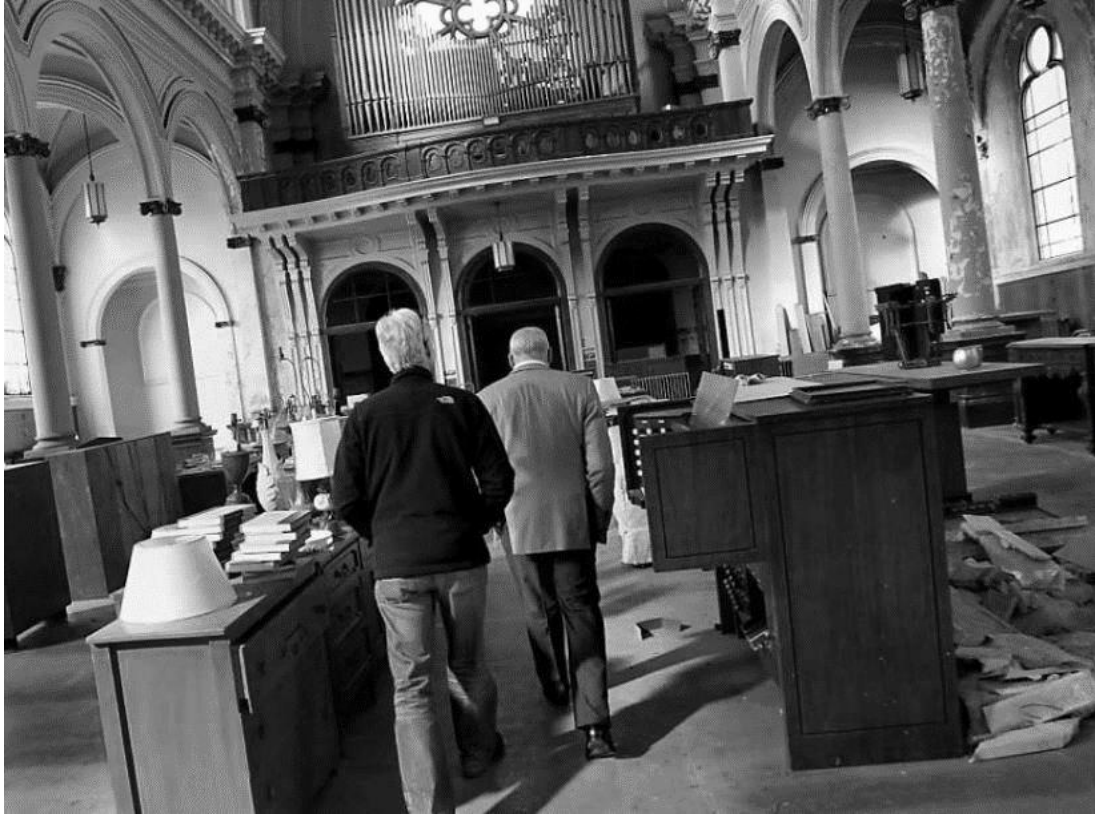


Figure 13. Photo of the Interior of the Former St. Joseph’s Church Facing the Organ Before it Became St. Joseph’s Art Society.¹⁸⁹

The Former American Baptist Church of The Beatitudes – St. Petersburg, Florida

The American Baptist Church of the Beatitudes bought a church building in 1961 that was built as Grace Lutheran Church in 1928 (Figure 14).¹⁹⁰ The church later closed,

¹⁸⁹ Brant Ward, “Developer Brian Spiers (left) and new owner Chris Foley walk through the old furniture that litter the church floor. St. Joseph’s Church, a historic landmark built in 1913 in San Francisco, Calif., has been vacant since the earthquake of 1989. Now a developer wants to reopen the church, after completing seismic upgrades, as office and retail space,” *The San Francisco Chronicle*, February 1, 2012, accessed November 11, 2019, <https://www.sfgate.com/bayarea/article/St-Joseph-s-Church-in-SoMa-will-become-offices-2892904.php#photo-2243083>.

¹⁹⁰ Waveney Ann Moore, “Plans Approved for St. Pete Church Being Converted to Home: The Former American Baptist Church of the Beatitudes will be a Single Family House,” *Tampa Bay Times*,

was bought by a developer, and was rumored that it was to be turned into single family homes. The Crescent Heights Neighborhood Association staged a “heart bomb” where they taped hearts with messages of love for the building to raise awareness of the neighborhood’s appreciation of the historic building to the attention of the public and developers.¹⁹¹ Their efforts, combined with the concurrent formation of a new city committee on preventing historic building demolitions, seem to have made an impact, since, in 2019, it was announced that, though turning the building into a home, the structure will remain largely unchanged.¹⁹² Its stained-glass windows, some pews, and all exterior features will be retained for its conversion into a home.

October 10, 2019, accessed November 11, 2019, <https://www.tampabay.com/news/st-petersburg/2019/10/10/plans-approved-for-st-pete-church-being-converted-to-home/>.

¹⁹¹ Sarah Hollenbeck, “St. Pete Neighborhood Fights to Save Historic Church with “Heart Bomb:” New City Committee to Prevent Historic Demolition,” *ABC Action News*, February 22, 2018, accessed November 11, 2019, <https://www.abcactionnews.com/news/region-south-pinellas/st-petersburg/st-pete-neighborhood-fights-to-save-historic-church-with-heart-bomb>.

¹⁹² Moore.



Figure 14. Photo of the Interior of the Former American Baptist Church of The Beatitudes.¹⁹³

Before the building closed as a church, it was home to two organs, both owned not by the church, but by the Music Director. They were both removed. The smaller of the two, a Möller Artiste,¹⁹⁴ is now set up in the former Music Director's home, while the larger of the two, a two-manual, twelve-rank instrument built by Alan Binger originally for the Music Director's home, is being moved and installed in the First United Methodist Church of Gulfport, Florida.¹⁹⁵ Though the new use of the building does not support the organ, both instruments have found uses elsewhere.

¹⁹³ Allie Goulding, "The inside of the former American Baptist Church of the Beatitudes at 801 28th Ave N.," *Tampa Bay Times*, 2019, photograph, <https://www.tampabay.com/news/st-petersburg/2019/10/10/plans-approved-for-st-pete-church-being-converted-to-home/>.

¹⁹⁴ "M. P. Möller – Opus 6550, ca. 1938," The Organ Historical Society Pipe Organ Database, OHS Database ID 8332, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=8332>.

¹⁹⁵ Alan Binger, email messages to author, October 12, 2019 and November 15, 2019. I am thankful for Alan Binger's willingness to provide information about the whereabouts of these two instruments as well as his work on the instruments themselves.

My Place Teen Center – Westbrook and Biddeford, Maine

My Place Teen Center is a nonprofit organization that offers after-school programs and food for at-risk teens between ages ten to eighteen.¹⁹⁶ Originally based in Westbrook, Maine, they are expanding their program into a second facility in the nearby town of Biddeford. Both buildings are former churches: Westbrook, the United Methodist Church (Figure 15), and Biddeford, St. Andre’s Roman Catholic Church (Figure 16). The organization, initially called Mission Possible Teen Center, moved to the former United Methodist Church in 2004 and has owned the building outright since 2014.¹⁹⁷ Originally, Biddeford was in discussion with My Place Teen Center for how they might help to bring their model for helping at-risk teens to Biddeford, but three years into discussion, it was decided that My Place Teen Center should simply open a second branch in Biddeford.¹⁹⁸ To raise funds for the opening and renovation of the former early twentieth century St. Andre’s Church which closed in 2010, they have initiated a six million dollar capital campaign. The new facility is slated to open in September 2020.

¹⁹⁶ “My Place Teen Center launches \$6.5M capital Campaign for expansion in Biddeford,” *Mainebiz*, May 2, 2019, accessed November 11, 2019, <https://www.mainebiz.biz/article/my-place-teen-center-launches-65m-capital-campaign-for-expansion-in-biddeford>.

¹⁹⁷ Michael Kelley, “My Place Provides Safe Teen Space for 20 Years,” *Portland Press Herald*, May 3, 2018, accessed November 11, 2019, <https://www.pressherald.com/2018/05/03/my-place-provides-safe-teen-space-for-20-years/>.

¹⁹⁸ “A Little History,” My Place Teen Center, accessed November 11, 2019, <https://myplaceteencenter.org/thefuture/>.



Figure 15. Photo of the Exterior of the My Place Teen Center in Westbrook.¹⁹⁹

¹⁹⁹ "The Magic Behind Our Red Doors," My Place Teen Center, photograph, <https://myplaceteencenter.org/about/>.



Figure 16. Photo of the Exterior of the Former St. Andre's Roman Catholic Church.²⁰⁰

My Place Teen Center offers a wide variety of activities. Their website states, "Our mission is to provide a safe haven for youth ages 10-18, sustaining them with comfort, meals, resources, and hope."²⁰¹ Their programs focus on creating sustainable social responsibility through life skills, academics, character building and civic

²⁰⁰ Brian Bartlett, "1910 St Andre Church, Sullivan and Bacon Streets, Biddeford, Maine," Landmark Hunter, 2016, photograph, <http://landmarkhunter.com/203788-st-andres-parish/>.

²⁰¹ "Who We Are," My Place Teen Center, accessed November 11, 2019, <https://myplaceteencenter.org/about/>.

engagement, and a special restaurant job training program.²⁰² They also provide hot meals. Their programs are primarily conducted after school and everything is offered for free. Their care not only for the teens but also for the buildings they inhabit is made clear by the remodeling of their first home in Westbrook (see Figure 17).



Figure 17. Photo of the Interior of My Place Teen Center in Westbrook.²⁰³

The organ at the former United Methodist Church, the current Westbrook My Place Teen Center, was a three-manual, twenty-six rank E. & G. G. Hook, op. 173 (1854) (Figure 18).²⁰⁴ This instrument was original to State Street Congregational Church in Portland, Maine before being removed in 1892 and stored until it was installed in the

²⁰² “How We’re Making a Difference—Our Programs,” My Place Teen Center, accessed November 11, 2019, <https://myplaceteecenter.org/programs/>.

²⁰³ Liz Caron, “The Great Room at My Place Teen Center,” *Maine Women Magazine*, photograph, 2019, <http://mainewomenmagazine.com/an-honor-a-responsibility/>.

²⁰⁴ “E. & G. G. Hook – Opus 173, 1854: United Methodist,” The Organ Historical Society Pipe Organ Database, OHS Database ID 5513, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=5513>.

Westbrook location in 1907 by an unknown builder. The instrument was removed and put up for sale at some point around the building's closure. The exact date is unknown. David E. Wallace & Co., LLC Pipe Organ Builders did work on the instrument in the early 80s before overseeing its sale and consequent instillation in Church of Our Lady & St. Rochus in Boom, Belgium—a rare exportation of an early American instrument abroad. The organ, in its restored condition and new larger acoustic, now functions again for regular religious services.



Figure 18. Photo of the Former Organ in the Former United Methodist Church in Westbrook before it became the My Place Teen Center.²⁰⁵

The organ at the former St. Andre's Roman Catholic Church is still in place (Figure 19). The instrument was originally a Casavant, Op. 644 (1916), but has since

²⁰⁵ William Van Pelt, "1854 E. & G. G. Hook organ at Westbrook United Methodist Church, Portland, Maine," *American Public Media "PipeDreams,"* photograph, https://pipedreams.publicradio.org/gallery/us_northeast/maine/portland_westbrook-umc_hook.shtml.

been altered, most recently by the Faucher Organ Company.²⁰⁶ The building has not yet undergone renovation, but the My Place Teen Center has plans to use only the first floor. The fate of the sanctuary and its organ are unknown. Perhaps there is a possibility that an external force could secure a positive fate for the instrument.



Figure 19. Photo of the Interior of the Former St. Andre’s Roman Catholic Church Facing the Organ.²⁰⁷

²⁰⁶ There are three Organ Historical Society Pipe Organ Database entries on this instrument: “Casavant Frères Ltd. Opus 644 (1916): St. Andre’s R.C. Church,” The Organ Historical Society Pipe Organ Database, OHS Database ID 47294, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=47294>.; “Ernest Bartholomay (1963): St. Andre’s Parish,” The Organ Historical Society Pipe Organ Database, OHS Database ID 59394, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=59394>.; “Faucher Organ Company, Inc. Opus 5 (1992): St. Andre’s Church,” The Organ Historical Society Pipe Organ Database, OHS Database ID 19581, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=19581>. See also “Opus #5 – St. Andre’s Church, Biddeford ME 1992 -Rebuild/New,” Faucher Organ Company, accessed November 11, 2019, <http://builder.faucherorgan.com/opus-list/opus-5-st-andres-church-biddeford-me-1992/>.

²⁰⁷ Anne B. Gass, “Nave, Rear Galleries, and Pipe Façade (in upper gallery),” The OHS Pipe Organ Database, photograph, 2015, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=47294>.

The Summit Center – St. Paul, Minnesota

The Summit Center in St. Paul, Minnesota was originally St. Paul’s Church-on-the-Hill (1912) (Figure 20). Wanting to reinvigorate the beautiful building, in 2016, developer, John Rupp, purchased the building from the Episcopal Church in Minnesota for 1.1 million dollars.²⁰⁸ Rupp, the owner of Commonwealth Properties, maintains many high-quality properties including exclusive clubs, hotels, offices, and retail space in the St. Paul area, but the Summit Center is the only former church.²⁰⁹ All of his buildings are repurposed in some way. The Commonwealth properties website states,

We didn’t build these spaces. These historical icons had vibrant stories long before we came along. We are simply devoted stewards of their legacies ensuring that these places are around to hold your story and the stories of those who come after you. *Place matters.*²¹⁰

The Summit Center is located in a residential area and its new use needed to be approved by the city council. The new use as a performance venue was approved, but the council restricted its hours; indoor events must finish by 10 P.M. on weekdays and midnight on Fridays and Saturdays.²¹¹ The property was to undergo renovations costing between \$400,000 and \$600,000.²¹²

²⁰⁸ Nicole Norfleet, “St. Paul’s Church on the Hill Sold to Developer who Envisions a Performing Arts Center,” *Star Tribune*, February 22, 2018, accessed November 11, 2019, <http://www.startribune.com/st-paul-s-church-on-the-hill-sold-to-developer-who-envisions-a-performing-arts-center/474722303/?refresh=true>.

²⁰⁹ “About,” Commonwealth Properties, accessed November 11, 2019, <https://www.commonwealthproperties.com/cw-story>.

²¹⁰ Ibid.

²¹¹ Frederick Melo, “St. Paul Approves ‘Historic Use’ Variance for Summit Avenue Church Building,” *Pioneer Press*, September 12, 2018, accessed November 11, 2019, <https://www.twincities.com/2018/09/12/st-paul-summit-avenue-church-will-host-performances-music-school/>.

²¹² Norfleet.



Figure 20. Photo of the Exterior of the Former St. Paul's Church-on-the-Hill.²¹³

The centerpiece of the performing center is its primary tenant, the St. Paul Conservatory of Music. The conservatory used to be in another building Rupp owned which he sold.²¹⁴ The conservatory offers a wide range of lessons and classes in instruments, voice, and composition, chamber music ensembles, contemporary music, and even early music.²¹⁵ Their website states,

²¹³ Scott Takushi, "Exterior view of St. Paul's Church-on-the-Hill, 1524 Summit Avenue, Tuesday, January 26, 2016," *The Cities Pioneer Press*, 2016, photograph, <https://www.twincities.com/2018/09/05/variance-sought-in-order-to-give-new-life-to-vacant-summit-avenue-church/>.

²¹⁴ Mark Reilly, "St. Paul's Church on the Hill is sold, will become music school," *Minneapolis/St. Paul Business Journal*, February 22, 2018, accessed November 11, 2019, <https://www.bizjournals.com/twincities/news/2018/02/22/st-paul-s-church-on-the-hill-is-sold-will-become.html>.

²¹⁵ See "St. Paul Conservatory of Music," The Saint Paul Conservatory of Music, accessed November 11, 2019, <https://thespcm.org/>.

The Saint Paul Conservatory of Music is a non-profit music school. Our music-making community offers high quality music education to all segments of society. Here the aspirations of students of all ages and abilities are met with a commitment to excellence through creative expression, disciplined training, and performance opportunities. Thus our motto is “Enriching lives through the joy of music.”²¹⁶

The conservatory is extremely active teaching about 230 regular students.²¹⁷ It has several official school partnerships²¹⁸ and they employ forty-seven faculty members in addition to the regular staff.²¹⁹ They have an active series of regular events and recitals featuring faculty, students, and guests. They call the performance space, the former sanctuary, “Sanctuary Performance Hall.”²²⁰ In addition to the thriving conservatory, an evangelical congregation called Cities Church uses the space on Sundays at 10:00 A.M.²²¹ A business journalist estimated that in 2018 the church congregation consisted of around 400 members.²²² A branch of Rupp’s goals for the building is to expand their professional arts standing, but their season remains modest at this time.²²³ The facility is available to rent for weddings and other events as well as recording sessions.²²⁴

²¹⁶ “St. Paul Conservatory of Music,” The Saint Paul Conservatory of Music, accessed November 11, 2019, <https://thespcm.org/>.

²¹⁷ Norfleet.

²¹⁸ “School Partnerships,” The Saint Paul Conservatory of Music, accessed November 11, 2019, <https://thespcm.org/school-partnerships>.

²¹⁹ “SPCM Faculty,” The Saint Paul Conservatory of Music, accessed November 11, 2019, <https://thespcm.org/faculty>.

²²⁰ “Events Calendar,” The Saint Paul Conservatory of Music, accessed November 11, 2019, <https://thespcm.org/events-calendar>.

²²¹ “Meet Cities Church,” Cities Church, accessed November 11, 2019, <https://www.citieschurch.com/>.

²²² Reilly.

²²³ “Upcoming Events,” The Summit Center, accessed November 11, 2019, <https://www.thesummitcenter.com/upcoming-events>.

²²⁴ “Arts & Education,” The Summit Center, accessed November 11, 2019, <https://www.thesummitcenter.com/arts-education>; “Weddings & Celebrations,” The Summit Center, accessed November 11, 2019, <https://www.thesummitcenter.com/weddings-and-celebrations>.

The Wicks organ²²⁵ in the sanctuary is rarely utilized (Figure 21). The instrument is two manuals and eighteen ranks.²²⁶ A former organist from the church, Nils Halker, says that the room has great acoustics that are friendly to the organ.²²⁷ During his tenure (up to 2004), there was a fair amount of work done on the instrument including “rescaling the principal chorus, re-racking the mixture, and adding a sesquialtera and a pair of flutes.”²²⁸ The only use of the organ that I am aware of since the building became the Summit Center is an American Guild of Organists sponsored event in 2019 titled “Before Bach’s Birthday Bash,” a local tradition.²²⁹ This performance was broadcast on public radio by Michael Barone. The organ is obviously in adequate working condition. It is unfortunate that the conservatory has yet to find a way to use the organ given their resources and size. Perhaps this is due to the estimated \$40,000 worth of repairs that the *Star Tribune* reported in 2018. Yet, the American Guild of Organists was able to use the instrument without issue in March 2019. The future potential for this instrument includes organ practice space, organ demonstrations for conservatory students, and lessons. Perhaps they will hire an instructor soon.

²²⁵ “Wicks Organ Co. Opus 5533 (1976): St. Paul’s on-the-Hill Episcopal Church” The Organ Historical Society Pipe Organ Database, OHS Database ID 39794, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=39794>.

²²⁶ The thirteen on the Organ Historical Society Pipe Organ database entry does not reflect the updates under Nils Halker’s tenure. See also, “St. Paul’s-on-the-Hill Episcopal Church 1524 Summit Avenue St Paul, MN,” Pipe Organ List, accessed November 11, 2019, http://www.pipeorganlist.com/Organ_Webpages/St._Paul,_St._Paul_on_the_Hill_Episcopal,_Wicks_sp.html.

²²⁷ Nils Halker, email messages to author, November 20, 2019. I am thankful for Nils Halker’s willingness to provide information about this instrument.

²²⁸ Ibid.

²²⁹ “Before Bach’s Birthday Bash: Saturday, March 16, 2019,” Pipedreams, American Public Media, accessed November 11, 2019, https://pipedreams.publicradio.org/events/bach_birthday/.



Figure 21. Photo of the Organ at The Summit Center.²³⁰

Father John's Brewery – Bryan, Ohio

Father John's Brewery in Bryan, Ohio is housed in an 1895/6 former Methodist Episcopal Church. The original congregation stopped meeting in the church in 1969 when the congregation built a new building.²³¹ The First Baptist congregation used the building from that point until 2005. Retired oral surgeon, Dr. John Trippy, purchased the building saying,

²³⁰ Kyle Black, "Pipework," The OHS Pipe Organ Database, 2015, photograph, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=39794>.

²³¹ "(1896) – Former Bryan Methodist Episcopal Church, Now Father John's Brewing Company (Bryan, Ohio)," The Village Reporter, Serving Williams & Fulton Counties in Northwest Ohio, February 23, 2018, accessed November 11, 2019, <https://thevillagereporter.com/1896-former-bryan-methodist-episcopal-church-now-father-johns-brewing-company-bryan-ohio/>.

About fifteen years ago, they were trying to get rid of this place and the rumors were that they were going to tear it down. I didn't know what I was going to do with it, but I didn't want to lose another structure.²³²

Not initially having a plan, he was inspired by a St. Francis of Assisi quote, “Start by doing what’s necessary; then do what’s possible; and suddenly you are doing the impossible.”²³³ He made changes to the church’s basement which was to house the now operating brewpub while keeping the sanctuary as-is. In addition to the brewpub in the basement (Figure 22) and concert and event venue in the former sanctuary (Figure 23), Trippy also owns the former rectory where he runs an Airbnb called “Father John’s Stoned Goat Inn.”²³⁴

The brewpub itself at first might seem irreverent with its numerous menu puns and juxtaposition of Christian and non-Christian elements—a large Buddha rests behind the bar’s taps. Trippy says, however, “God is still very much present here.”²³⁵ The onsite brewery makes sixteen varieties of beer, ten remain the same year-round and six rotate. The beers have titles like “Eye for an EyePA” and “Sacrificial Goat.”²³⁶ The food menu features similar puns like “Lil Monk” as the kids menu, “Prelude” as appetizers, and

²³² John Trippy quoted in Brian Dugger, “Bryan Brewery Incorporates Church History: Father John’s Brewing Touts Spiritual Energy,” *The Blade*, May 12, 2016, accessed November 11, 2019, <https://www.toledoblade.com/a-e/food/2016/05/12/Bryan-brewery-Father-John-s-Brewing-Co-incorporates-church-history-Raise-A-Glass-Peach-Weekender/stories/20160511305>.

²³³ Trippy quoted in Dugger.

²³⁴ “Father John’s stoned Goat Inn: Moments,” Airbnb, accessed November 11, 2019, https://fr.airbnb.com/rooms/18914237/photos?_set_beve_on_new_domain=1574908121_7DTgAVUqq8PHBQJ%2B.

²³⁵ Trippy quoted in Dugger.

²³⁶ “Restaurant, Microbrewery Share Ex-Church Basement at Father John’s The 1895 Building in Bryan, Ohio, Displays Pieces From Various Religions,” *News-Sentinel*, April 5, 2017, accessed November 11, 2019, <https://www.news-sentinel.com/news/local-news/2017/04/05/restaurant-microbrewery-share-ex-church-basement-at-father-johns-the-1895-building-in-bryan-ohio-displays-pieces-from-various-religions/>.

“Benediction” as dessert. The menu is as eclectic as the recycled items displayed around the brewpub; the furniture, for instance, is made from recycled pews and doors.



Figure 22. Photo of the Interior (The Basement Dining Area) of Father John's Brewery.²³⁷

The former sanctuary is now an event space. Father John's Brewery's website has lapsed, but according to “Eventective” a wedding with a maximum of 200 people costs \$1,250.²³⁸ For significantly lower prices one can host parties and other events.²³⁹ The space is also used by Father John's Brewery events, musical performances, and seminars.²⁴⁰ They seem open to a variety of events and uses for the sanctuary space.

Trippy says,

²³⁷ “Father John's Heavently Devilish Brewing Company,” Mercedes-Benz Club of America, 2017, photograph, <https://www.mbca.org/node/7314217>.

²³⁸ “Father John's Microbrewery,” Eventective, accessed November 11, 2019, <https://www.eventective.com/bryan-oh/father-john-s-microbrewery-622534.html>.

²³⁹ “Old Church Resurrected and Restored as Restaurant, Brewery,” *The Blade*, March 27, 2014, accessed November 11, 2019, <https://www.toledoblade.com/a-e/peach-weekender/2014/03/27/BILL-OF-FARE-Old-church-resurrected-and-restored-as-restaurant-brewery/stories/20140326131>.

²⁴⁰ Ibid.

I had a lady tell me once, “I was baptized when it was a Methodist church. I was married when it was a Baptist church. I’d like to be buried in the old Baptist church.” We had her funeral here three or four months ago.²⁴¹

Trippy’s willingness to accommodate this wish demonstrates his continued commitment to the reason he bought the building in the first place—to save a piece of architecture that is meaningful to the community. Father John’s Brewery also has an outdoor beer garden where they host musical performances during warm months.

There is very little information about the organ, but it appears to be safe and cared for. The organ is a two-manual Wm. Johnson & Son, Op. 841 from 1896 (Figure 23).²⁴²

There is no stoplist available nor information about its restoration status. Though the lack of information on the organ is disheartening, all of the photos of the instrument available on their Facebook page and various restaurant review sites show the instrument’s façade in good condition and no obvious changes to its mechanical action attached console.

Based on secondary source information, it appears the organ may have a positive use in the building. According to a travel writer:

Patrons can buy little stuffed church mice (they’re cute, I swear) for \$5, with all proceeds going toward restoration of the organ. Many purchasers leave the creatures behind in a niche of their choice, so mice seem to crawl from every crevice, chalice or suit of armor.²⁴³

Similarly, The Mercedes Benz Club of America sponsors local outings of which one was a trip to Father John’s. Their report states, “there are mice all over in the church basement

²⁴¹ John Trippy quoted in Dugger.

²⁴² “Wm. Johnson & Son Opus 841 (1896): Methodist Episcopal Church,” The Organ Historical Society Pipe Organ Database, OHS Database ID 7309, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=7309>.

²⁴³ Steve Stephens, “Ticket to Write: Writer’s 88-Country Journey Ends Fittingly: At Trippy Brewery,” December 1, 2017, accessed November 11, 2019, <https://www.timestelegram.com/article/20171201/LIFESTYLE/171209980>.

that sell for \$5 and the proceeds of these (fake) furry little critters go to restoring the old pipe organ.”²⁴⁴ Father John’s Brewery is the only commercial adaptive reuse church building in these examples that is actively planning to spend money to restore their instrument. Future research on this facility, their plans, and eventual use of the instrument would be particularly useful. If a large-scale restoration project is undertaken, it would constitute a significant steppingstone for the organ’s use in commercial secularized church venues.



Figure 23. Photo of the Interior of the Former Sanctuary in Father John’s Brewery Facing the Organ.²⁴⁵

²⁴⁴ “Father John’s Heavenly Devilish Brewing Company,” Mercedes-Benz Club of America, Three Rivers Submitted by SilverStar240, April 13, 2017, accessed November 11, 2019, <https://www.mbca.org/node/7314217>.

²⁴⁵ “Father John’s Heavenly Devilish Brewing Company,” Mercedes-Benz Club of America, 2017, photograph, <https://www.mbca.org/node/7314217>.

The Bluestone – Columbus, Ohio

The Bluestone in Columbus, Ohio is an all-purpose event venue housed in the former First Baptist Church of 1898 (Figure 24).²⁴⁶ Not “the success its owners had hoped,” its initial branding as the Bar of Modern Art (BoMA) in 2006 was changed in 2010, becoming instead, The Bluestone.²⁴⁷ The initial business plan was that BoMA would be centered around modern art but also have an element of bar, restaurant, and club.²⁴⁸ The model proved problematic. One of the owners states, “BoMA had started doing a lot of different things to try to attract people, and it lost any focus it might have had. Our plan is to do a few things and do them very well.”²⁴⁹ The new business model proved to be more profitable and sustainable since they are still in business nearly ten years later. Still, according to their website, the venue is home to a wide variety of events. The Bluestone Event Venue, “where anything is possible,” hosts public concerts from electronic to country music, weddings with onsite catering, private parties, corporate meetings, and any other special event (see the interior during an event in Figure 25).²⁵⁰

²⁴⁶ “History of the Building,” The Bluestone, accessed November 11, 2019, <https://liveatthebluestone.com/about/history/>.

²⁴⁷ “Bar of Modern Art Sculptures New Focus,” *The Columbus Dispatch*, January 13, 2009, accessed November 11, 2019, <https://www.dispatch.com/article/20090113/news/301139635>.

²⁴⁸ Dan Eaton, “Trio Prays Church’s Change into Club Works,” *Columbus Business First*, July 10, 2006, accessed November 11, 2019, <https://www.bizjournals.com/columbus/stories/2006/07/10/focus1.html>.

²⁴⁹ “Bar of Modern Art Sculptures New Focus.”

²⁵⁰ “Bluestone,” The Bluestone, accessed November 11, 2019, <https://liveatthebluestone.com/>.



Figure 24. Photo of the Exterior of The Bluestone.²⁵¹

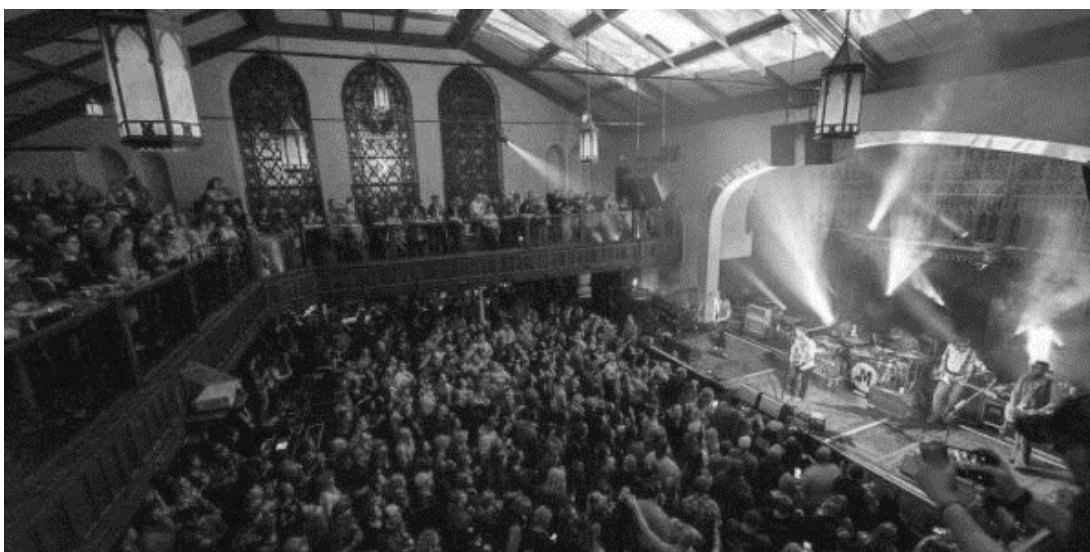


Figure 25. Photo of the Interior of The Bluestone During a Concert Event.²⁵²

²⁵¹ “Bluestone Event Venue in Columbus, Ohio,” The Bluestone, photograph, <https://liveatthebluestone.com/>.

²⁵² Ibid.

The Bluestone is no longer home to an organ. It was removed during the First Baptist Church's initial transformation into BoMA. There is no public mention of the organ in any reporting or on The Bluestone's website. The Organ Historical Society Pipe Organ Database indicates that the organ was initially an Estey instrument from 1926, but little is readily accessible about the instrument except that it is four manuals.²⁵³ It was likely not four manuals because when the instrument resurfaces on the database, it is a two-manual, twenty-six rank Peebles-Herzog.²⁵⁴ Though no information from typical avenues of reporting is available, a blog-style website containing information on trains and pipe organs provides a fuller picture of what happened to the organ. The new owners of the former First Baptist Church searched for a good home for the organ offering to give it away. St. Christopher's Catholic Church in Columbus became its new home in 2007 (Figure 26). However, as is frequently the case, the church had to assume the cost of movement and installation, nearly \$160,000.²⁵⁵ At its point of removal from First Baptist Church, it had elements of work by A. W. Brandt Co., Muller, Estey, and Schantz. The instrument was able to find a good home, but at a significant financial cost. Though it may not have been possible to convince the owners of the possibility of the organ's use in their initial model, certainly it could have been of use for The Bluestone's weddings. Organs are being "given" away all the time, but the hidden costs of such a gift

²⁵³ "Estey Organ Co. Opus 2541 (1926): First Baptist Church," The Organ Historical Society Pipe Organ Database, OHS Database ID 30064, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=30064>.

²⁵⁴ "Pipe Organ Services (2007): Originally built by Estey Organ Co. – Opus 2541, 192: St. Christopher Catholic Church," The Organ Historical Society Pipe Organ Database, OHS Database ID 49131, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=49131>.

²⁵⁵ "St. Christopher Catholic Church: Columbus OH," N8RRB, accessed November 11, 2019, <http://www.n8rrb.com/pipeorgans/stchristophercc/>.

can be prohibitive. Luckily, the owners showed care for their instrument and were patient for its new owners to arrive.



Figure 26. Photo of The Bluestone’s Former Organ, Now in St. Christopher’s Catholic Church.²⁵⁶

The Old Church – Portland, Oregon

The Old Church in Portland, Oregon secularized earlier than any other example provided here. The building (Figure 27), built in 1882, has been on the National Register of Historic places since 1972.²⁵⁷ The building was saved from destruction by community

²⁵⁶ Anthony Fabro, “Balcony and Pipe Façade,” The OHS Pipe Organ Database, 2009, photograph, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=49131>.

²⁵⁷ “2018 Annual Report,” The Old Church, accessed November 11, 2019, https://www.theoldchurch.org/wp-content/uploads/2019/03/TOC_AR_2018_PDF.pdf.

efforts in the 1960s and has served the community as an arts space ever since, a testament that this model is sustainable long-term:

The Old Church is a nonprofit concert hall and all-ages events venue. We are a non-religious organization with a dual mission: to preserve and celebrate the building's historic architecture and create music and arts programs that enhance the cultural life of the community.²⁵⁸

²⁵⁸ "2018 Annual Report," 3.



Figure 27. Photo of the Exterior of The Old Church.²⁵⁹

²⁵⁹ Steve Morgan, "The Old Church (Portland, Oregon) (Originally the Calvary Presbyterian Church) in downtown Portland, Oregon, viewed from the south," Wikimedia Commons, 2017, photograph, [https://commons.wikimedia.org/wiki/File:The_Old_Church_\(Portland,_Oregon\)_from_the_south,_2017.jpg](https://commons.wikimedia.org/wiki/File:The_Old_Church_(Portland,_Oregon)_from_the_south,_2017.jpg).

The Old Church offers a huge variety of concerts and programming to the public as well as facility rentals. Their website states, “TOC’s programming is intentionally and thoughtfully curated. We produce over 100 of our own productions a year, as well as host hundreds of other concerts and events.”²⁶⁰ Their “Lunchtime Concert Series” offers weekly free music recitals on Wednesdays at lunch for the public.²⁶¹ Recital programs are varied and range from chamber music to organ recitals. Their “Little Ears Concerts” provide programming to the community that is accessible and inspiring to young audiences.²⁶² This series produces unique events like 2019’s “Penny’s Puppets – The Gingerbread Man,” a modern musical adventure including puppetry and music. The Old Church’s partner, “We Can Listen,” provides discussions on current and enduring issues by diverse voices, moderated by Julianne Johnson.²⁶³ The Old Church also hosts numerous story-telling groups and is also available for wedding and other rentals.

According to their 2018 annual report their programs appear to be growing: their total concert attendance for concerts in 2018 was 42,821 while in 2017 it was 31,458.²⁶⁴ Similarly, their fundraising and grant accrual was \$77,364 in 2017 and \$112,210 in 2018. In 2018 they produced forty-four yoga classes, fifty lunchtime concerts, eight “Little Ears Concerts,” and four “We Can Listen” programs. They also hosted an additional fourteen

²⁶⁰ “About Us,” The Old Church, accessed November 11, 2019, <https://www.theoldchurch.org/about/>.

²⁶¹ “Our Gift to the Community for 50 Years. Free Concerts. Wednesdays at Noon,” The Old Church, accessed November 11, 2019, <https://www.theoldchurch.org/lunchtime-concert/>.

²⁶² “Free Concerts for Kids!,” The Old Church, accessed November 11, 2019, <https://www.theoldchurch.org/kids/>.

²⁶³ “About,” We Can Listen, accessed November 11, 2019, <http://wecanlisten.org/about/>.

²⁶⁴ “2018 Annual Report,” 5.

student recitals, 131 concerts, twenty-seven lectures, thirty weddings, and fifty-eight receptions. Clearly, the facility is active.

The Old Church is home to a two-manual, twenty-rank Hook & Hastings organ (Figure 28) of which they are very proud.²⁶⁵ Their website states, “One of The Old Church’s most notable features is a Hook and Hastings tracker action pipe organ, the first and now the only in Portland.”²⁶⁶ The instrument came to Portland in 1883. In 1920 it received an electric blower and by the late 1960s, when The Stone Church was established as a secular nonprofit, the façade pipes had been significantly cosmetically altered. However, minimal work had been done to its tonal structure, though both the trumpet and the oboe were absent. In 1976 the organ was thoroughly cleaned; in 1997 it underwent a full restoration including re-stenciling the façade pipes and finding a replacement oboe from another Hook & Hastings organ. The instrument was featured the same year at the Organ Historical Society’s National Convention.²⁶⁷ According to the stoplist on the Organ Historical Society Pipe Organ Database, this is the oldest original installation in the Northwest.²⁶⁸ It received the Organ Historical Society’s 205th Historic Organ Citation in 1997 at the convention. The organ is used somewhat frequently in The Old Church’s musical programming.

²⁶⁵ “Hook & Hastings Opus 1141 (1883): Calvary Presbyterian Church/Metropolitan Baptist Church/Old Church Society, Inc.,” The Organ Historical Society Pipe Organ Database, OHS Database ID 2448, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=2448>.

²⁶⁶ “Organ,” The Old Church, accessed November 11, 2019, <https://www.theoldchurch.org/organ/>.

²⁶⁷ The recital on July 16, 1997, performed by Peter Sykes, included works by C.P.E. Bach, Mozart, George Whitefield Chadwick, Lemmens, Mendelssohn, and J.S Bach. This same recital is where the organ was given its historic citation plaque. “Organ Handbook 1997: Portland, Oregon,” The Organ Historical Society, Convention Handbook (1997), 70-1.

²⁶⁸ “Hook & Hastings Opus 1141 (1883),” The Organ Historical Society Pipe Organ Database.



Figure 28. Photo of the Interior of The Old Church Facing the Organ.²⁶⁹

The Church Brew Works – Pittsburgh, Pennsylvania

“And on the eighth day...man created beer!”²⁷⁰ These words are now the motto of the brewpub that has made the former St. John the Baptist Roman Catholic Church in Pittsburgh, Pennsylvania its home. The 1902 church building was closed in 1993 by order of the bishop but reopened under the new ownership of Sean Casey only three years later as “The Church Brew Works” (Figure 29).²⁷¹ The transformation into a brewpub involved extensive renovations, but efforts were made to keep the heritage and integrity

²⁶⁹ “Architecture & History,” The Old Church, photograph, <https://www.theoldchurch.org/architecture-and-history/>.

²⁷⁰ These words appear on flags lining the former sanctuary of The Church Brew Works, on some merchandise, menus, and pint glasses. See Dake Kang, “Holy Spirits: Closed churches find second life as breweries,” *Salt Lake Tribune*, October 6, 2017, accessed November 11, 2019. <http://www.sltrib.com/religion/global/2017/10/06/holy-spirits-closed-churches-find-second-life-as-breweries/>.

²⁷¹ “History,” The Church Brew Works, accessed November 11, 2019, <https://churchbrew.com/history/>.

of the building intact. The pews were shortened to make seats for the tables and the removed wood was used for the bar. When things did not need to be changed, they were left unaltered as the new owner felt the building's beauty spoke for itself.



Figure 29. Photo of the Exterior of The Church Brew Works.²⁷²

Despite the seemingly controversial use of a former church building, particularly a Catholic one, there has been minimal pushback. There was enough controversy, however, that the Diocese of Pittsburgh revisited its policies about the closure and selling of church buildings since many more churches in the diocese have been sold since the

²⁷² Staticshakedown, "The Church Brew Works," Wikimedia Commons, 2014, photograph, https://commons.wikimedia.org/wiki/File:The_Church_Brew_Works_Pitt.jpg.

Church Brew Works opened.²⁷³ Dining room manager, Kevin McCulloch says that “at first we had a few picketers.”²⁷⁴ Things calmed down quickly, however, and a few years after it opened, priests, even of the former parish, stop by.²⁷⁵

The Church Brew Works’ menus differ by time of day and feature a variety of pub foods as well some less traditional regional foods like their varieties of “Traditional” and “Untraditional Pierogies” as well as mussels and crab dip.²⁷⁶ The core brews (non-rotating) include the Celestial Gold, the Pious Monk Dunkel, the ThunderHop, IPA, and the Pipe Organ Pale Ale.²⁷⁷ They keep a rotating list of seasonal and temporary offerings including something they call the “Side Altar brews” which is dedicated to “one off” brews.²⁷⁸ Their beers have won numerous medals at the Real Ale Fest, the Great American Beer Festival, State College Microbrewers Expo, Los Angeles International Commercial Beer Competition, and they won the Great American Beer Festival’s 2012 Large Brewpub of the Year award.²⁷⁹ The Church Brew Works has been featured on

²⁷³ Craig Smith, “Old Church Buildings a Tough Sell,” *McClatchy-Tribune Business News*, December 10, 2009, accessed November 11, 2019, https://search-proquest-com.ezproxy1.lib.asu.edu/docview/455811045?accountid=4485&rfr_id=info%3Axri%2Fsid%3Aprimo. For more information on this process see Emily Royer, “Bless, O Lord, This Creature Beer: Analyzing the Adaptive Reuse of Historic Churches as Craft Breweries Through Case Study Methodology” (Master’s Thesis, Ball State University, 2018), 26-8.

²⁷⁴ Kevin McCulloch quoted in Jennifer Barger, “Pittsburgh, Rehabitual,” *The Washington Post*, November 28, 2001, accessed November 11, 2019, <https://www.washingtonpost.com/archive/lifestyle/2001/11/28/pittsburgh-rehabitual/d55735c4-f9c8-47af-a149-025751967e84/>.

²⁷⁵ Barger.

²⁷⁶ “Menus,” The Church Brew Works, accessed November 11, 2019, <https://churchbrew.com/menus/>.

²⁷⁷ “Our Beers,” The Church Brew Works, accessed November 11, 2019, <https://churchbrew.com/our-beers/#>.

²⁷⁸ “The Church Brew Works: Brewery, Bar, Restaurant,” Untapped: Drink Socially, accessed November 11, 2019, <https://untappd.com/v/the-church-brew-works/11179>.

²⁷⁹ “Medals,” The Church Brew Works, accessed November 11, 2019, <https://churchbrew.com/medals/>.

CNN.com, the National Culinary Review, NBC's Today Show, and many others. More recently still, they have received accolades for their sustainable practices.²⁸⁰

Unfortunately, almost no information about the organ is available. There is no entry in the Organ Historical Society Pipe Organ Database and the Church Brew Works' website mentions the organ only once: "The multi-colored glass of the Rose window stands as a kaleidoscopic backdrop for the turn-of-the-century pipe organ located in the church's balcony."²⁸¹ The organ is clearly visible in pictures in their own online gallery as well as even more obviously in their online virtual tour powered by Google.²⁸²

However, both views are from downstairs while the organ is in the balcony at the front entrance of the church. The façade is plain and features two flats of gold pipework separated by a rather plain wood slat (see Figure 30). Each flat has thirteen pipes of the same visual length and a fourteenth longer pipe. The entire organ is encased. Photos from the ground floor seem to show that at least some of the inner pipe work is still intact. A YouTube video posted in 2015 shows a storage room or basement that contains a pile of neglected organ pipes on the floor.²⁸³ Some of the metal pipes look significantly damaged, which given their storage condition, is to be expected. Some more of the larger metal pipes are leaning in a corner. The owner of the building is shown picking up a pipe and demonstrating its sound. The first pipe he picks up does not work and as if he

²⁸⁰ Audrey Prisk, "Church Brew Works Turns into an Environmentally conscious Restaurant," *Point Park News Service* (School of Communication-Point Park University), April 23, 2013, accessed November 11, 2019, <http://www.pointparknewsservice.com/2013/04/23/church-brew-works-turns-into-an-environmentally-conscious-restaurant/>.

²⁸¹ "History," The Church Brew Works.

²⁸² "Photo Gallery," The Church Brew Works, accessed November 11, 2019, <https://churchbrew.com/gallery-example/>.

²⁸³ "Church Brew Works - Pittsburgh Pennsylvania" YouTube video, 7:09-7:32, posted by "Kool Buildings," August 5, 2015, https://www.youtube.com/watch?v=7t_5hkuVZ-A.

suspected this might be the case, he reaches for another one, this time larger, which he blows into and it makes a half-hearted sound. It is possible that the case is empty, but shadows in the visual evidence seem to indicate that there is something inside the case. Either way, the organ clearly does not function, and if it is even salvageable, the price tag for a restoration may be astronomical. Commercial-use venues like The Church Brew Works struggle to validate spending money on something that does not advance their business model. Still, it would be worth discussing possibilities for the organ with the owner.



Figure 30. Photo of the Interior of The Church Brew Works Facing the Organ.²⁸⁴

²⁸⁴ Modern Day Tripper, “Rose Window,” MDT Travels, photograph, <https://www.moderndaytripper.com/church-brew-works-pittsburgh-pa/>.

The Steeples Project – Johnstown, Pennsylvania

The Steeples Project’s website home screen opens on a picture of their turn-of-the-twentieth-century Adam Stein Organ.²⁸⁵ The Steeples Project, sponsored by its parent organization, 1901 Church, Inc. now oversees three former church buildings where they are based in Johnstown, Pennsylvania: (1) The Grand Halle on Broad Street (the former Immaculate Conception Church) (Figure 31), (2) The former St. Columba Church (Figure 33), and (3) the former Trinity United Church of Christ for which the initial parent organization takes its name. I will address below the active projects, The Grand Halle on Broad Street and the former St. Columba Church, not the former Trinity United Church of Christ which currently does not have an active plan. Though The Steeples Project does not own or operate it, they are also invested in the success of another secularized church, now The Casimir Cultural Center (the former St. Casimir Polish Roman Catholic Church) which also houses an organ.²⁸⁶ The Steeples Project is governed by a board of directors and it operates cultural activities out of the buildings, raises awareness of preservation issues, operates The Grand Halle on Broad Street, raises money for new efforts, and

²⁸⁵ “The Steeples Project,” The Steeples Project, 2015, accessed November 11, 2019, <https://www.steepleproject.org/>.

²⁸⁶ See “Casimir Cultural Center,” Casimir Cultural Center, accessed November 11, 2019, <https://casimirjohnstown.com/>.

generally works by itself or with other organizations for the betterment of the community.²⁸⁷

The Steeples Project's current centerpiece is The Grand Halle on Broad Street (Figure 31).²⁸⁸ This venue, the former Immaculate Conception Roman Catholic Church, has its own website where a public calendar of events is made available as well as the possibility of going on a virtual tour.²⁸⁹ The Catholic Church was closed due to a merger in 2009 and sat empty for several years until it reopened as The Grand Halle in 2012. The building is rented out for private events, but it also hosts cultural events like concerts as well as the yearly December service of lessons and carols. The facility is home to a two-manual, thirty-two-rank Adam Stein organ in good working condition which dates to c. 1900 (see Figure 32). The original instrument was tracker action, but at some point, the action was electrified.²⁹⁰ The organ's notable features are its numerous varieties of eight-foot color on both manuals as well as a sixteen-foot on each manual and two sixteen-foots in the pedal. The organ is played for concerts about once a year and somewhat regularly by the former organist as demonstrations for groups interested in the building. The organ is also made available for weddings and events that rent the space. A board member estimates that about five of the around twenty-five weddings hosted in the space

²⁸⁷ "About Us," The Steeples Project, 2015, accessed November 11, 2019, <https://www.steepleproject.org/about.php>.

²⁸⁸ For more information on the building itself see "Condition Assessment Report for The Grand Halle," The Steeples Project, January 2015, accessed November 11, 2019, <https://www.steepleproject.org/downloads/grandhalleassessment.pdf>.

²⁸⁹ "The Grand Halle on Broad Street," The Grand Halle on Broad Street, accessed November 11, 2019, <http://grandhalle.com/>.

²⁹⁰ "Adam Stein (ca. 1900): Immaculate Conception R.C. Church/The Grand Halle on Broad Street," The Organ Historical Society Pipe Organ Database, OHS Database ID 4543, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=4543>.

use the organ. With a clear source of income, this function-based venue seems to be a model for success in the United States.



Figure 31. Photo of the Exterior of The Steeples Project's The Grand Halle on Broad Street.²⁹¹



Figure 32. Photo of the Interior of The Steeples Project’s The Grand Halle on Broad Street Facing the Organ.²⁹²

The former St. Columba Church (Figure 33) is a more recent undertaking for The Steeples Project. In 2017, they commissioned a \$40,000 study to determine the possibility of the building sustaining a theater (conceptually and financially) as well as to develop a business plan.²⁹³ The team included “three architects, a structural engineer, three theater-design professionals, two theater-marketing specialists, and an economic development specialist.” This team produced a fifty-three-page report on the feasibility of

²⁹¹ “The Grand Halle on Broad Street,” The Steeples Project, photograph, https://www.steepleproject.org/images/GH-exterior-Balko_lg.jpg.

²⁹² Todd Berkey, “The Grand Halle on Broad Street in Johnstown’s Cambria City section, shown here on Oct. 24 2018, will host the Service of Nine Lessons and Carols,” *The Tribune-Democrat*, 2018, photograph, https://www.tribdem.com/news/the-grand-halle-to-hold-christmas-service/article_1bfaea26-1d9d-11ea-b382-ff722480de6e.html.

²⁹³ “Former St. Columba,” The Steeples Project, 2015, accessed November 11, 2019, <https://www.steepleproject.org/columba.php>.

this project.²⁹⁴ The project will proceed, and it will have an estimated 2.7-million-dollar impact and will bring some tourism to the area impacting the feasibility of other businesses. The business plan clearly envisions St. Columba as a foil to the purpose of The Grand Halle; for instance, they plan on altering the acoustics of St. Columba to be drier to accommodate different kinds of performances than The Grand Halle.²⁹⁵ The plan is to turn the former St. Columba church into a theater which involves serious renovations to the building to support a riser-style audience back to the choir loft which will need to be demolished. The vision of The Steeples Project is ambitious but well researched and well planned. The report goes on to outline the different types of programming they envision; the operating plans include three categories, presenting, producing, and renting.²⁹⁶ They will assume some combination of all three of these at both the former St. Columba Church and The Grand Halle. They have considered nearly every possible angle for obtaining an audience and financing their cultural programming that aligns with other reinvigoration plans for Johnstown.²⁹⁷ They account for the production of tourists in the city and surrounding area and present strategies for attracting them to The Steeples Project-sponsored programming. They also consider the general population, population change statistics, hotel capacities, and many other metrics to

²⁹⁴ “St. Columba and The Grand Halle Business Plan: Johnstown, Pennsylvania,” The Steeples Project and the Southeastern Theatre Conference, 2017, accessed November 11, 2019, <https://www.steepleproject.org/downloads/2017-columba-feasibility.pdf>.

²⁹⁵ *Ibid.*, 9.

²⁹⁶ *Ibid.*, 15-19.

²⁹⁷ See “Johnstown’s Vision 2025,” Johnstown’s Vision 2025, accessed November 11, 2019, <https://johnstown25.com/>.

measure the potential success of the facility.²⁹⁸ The vision is creative, but the facility is not ideal for everything. The report states,

The facilities lack an area to support offices, rehearsals, dressing rooms, green room, general work space, and storage. There is no space in either church for such activities, and it will be difficult though not impossible to function without it.²⁹⁹

Despite problems like this, the potential success of these two buildings is high. The well-planned function-based venue like the former St. Columba and The Grand Halle seems to be the model for success in the United States.

²⁹⁸ St. Columba and The Grand Halle Business Plan: Johnstown, Pennsylvania,” 30-9.

²⁹⁹ Ibid., 12.



Figure 33. Photo of the Exterior of The Steeples Project's the former St. Columba Church.³⁰⁰

³⁰⁰ Peter Smith, "The exterior of the former St. Columba Catholic Church in Johnstown," *Pittsburgh Post-Gazette*, 2017, photograph, <https://www.post-gazette.com/local/region/2017/04/13/St-Columba-Church-Johnstown-theater-Steeples-Project-1901-Church-inc/stories/201704130068>.

Without a doubt, this is a positive use of the former St. Columba building, but it does include dismantling the pipe organ, a small, two-manual Möller (Figure 34).³⁰¹ It is unfortunate that the overwhelmingly positive new proposed use of the St. Columba building could not somehow involve retaining the organ, but space constraints versus the relatively low historical distinctiveness of the organ in St. Columba when compared to more interesting organs like in The Grand Halle, probably meant that it was not a primary concern when finding a new sustainable use for the building. More discouraging than the non-inclusion of the organ, is its lack of mention in the fifty-three-page report on the space (I fear that there is a degree of subconscious embarrassment that makes these things get left off reports). It is possible, however, that the forthcoming architectural report on the building could address this removal.

³⁰¹ A small amount of information can be found on the Organ Historical Society Pipe Organ Database entry: “M. P. Möller Opus 1805 (ca. 1915): St. Columba’s R.C. Church,” The Organ Historical Society Pipe Organ Database, OHS Database ID 8073, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=8073>.



Figure 34. Photo of the Interior of The Steeples Project's the former St. Columba Church Facing the Organ.³⁰²

Epsilon Spires - Brattleboro, Vermont

A church building in downtown Brattleboro, Vermont has been converted into an arts venue. Their mission states, "Epsilon Spires Inc. is a center of communication, illuminating the relationships between creative arts, natural sciences and sustainability using multimedia platforms."³⁰³ Officially opening in September 2019, they summarize their activities,

³⁰² Peter Smith, "The interior of the former St. Columba Catholic Church in Johnstown," *Pittsburgh Post-Gazette*, 2017, photograph, <https://www.post-gazette.com/local/region/2017/04/13/St-Columba-Church-Johnstown-theater-Steeples-Project-1901-Church-inc/stories/201704130068>.

³⁰³ "About: Mission," Epsilon Spires, accessed November 11, 2019, <https://www.epsilonpires.org/mission>.

We build connections between art and science through providing interactive art installations that experiment with sound, light and sensory perception. Our programming seeks to promote inquiry and encourage civil discourse by addressing current topics through the integration of diverse forms of expression.³⁰⁴

Their interest in art that engages directly in difficult political and social issues is clear by their programming. Epsilon Spires' ambitious first season includes, the New York Theremin Society, lectures and discussions critiquing things like capitalism, programs like "Farming While Black" from Soul Fire Farm aimed at creating sustainable and equitable food solutions for all, Experiments in Gamelan, screenings of films like Agnès Varda's "The Gleaners and I," and many other things. They also have semi-permanent exhibitions hosted in and around the sanctuary space.

The 1868 First Baptist Church building (Figure 35) was purchased by Robert Johnson in 2016. Renovations and preservation are being met head-to-head with energy efficiency and sustainable practices. Few cosmetic changes were made before the massive renovations that started in 2019, but more structural, less visible renovations began almost immediately. Immediate efforts to increase sustainability through insulation resulted in a more than 50% reduction in fuel usage.³⁰⁵ The sanctuary itself is built in three tiers (two balconies) and the second balcony curves around to the front. The stage is quite large and could easily fit a small chamber orchestra, and they have added a large retractable movie screen. Epsilon Spires has committed to maintaining the bells in the tower. The bell tower was also fitted with a "Weather Warlock," a system designed to

³⁰⁴ Ibid.

³⁰⁵ "Preservation and Sustainability," Epsilon Spires, accessed November 11, 2019, <https://www.epsilonspires.org/history>.

make the weather audible.³⁰⁶ When amplified into the sanctuary, one can hear the weather through a system of tones.³⁰⁷ Outside of the Sanctuary (a name they still use), the venue is being heavily renovated. The second and third floors are currently being renovated to house multiple artists-in-residence. These studios will be the working location of artists but will be open for occasional public visits including Brattleboro's First Friday events. Though the Sanctuary and Social Engagement Salon are already open for use, the art studios and the rest of the project, though already started, will not be completed until sometime in 2020.³⁰⁸ The new Art Studios, the Sanctuary, and the Social Engagement Salon are all available to rent for public or private events. Although the congregation continued to rent the building for years after they sold it, strain between Epsilon Spires and the congregation was apparently unsustainable, and by December of Epsilon Spire's first season, the small remaining congregation had moved out.³⁰⁹

³⁰⁶ Gail Nunziata, "Epsilon Spires emerges at Baptist Church," *The Brattleboro Reformer*, February 22, 2019, accessed March 16, 2019, <https://www.reformer.com/stories/epsilon-spires-emerges-at-baptist-church>.

³⁰⁷ Weather Warlock can be heard online.

³⁰⁸ Ross Ketschke, "Historic church to serve unique new purpose," *NBC 5* video, March 11, 2019, accessed November 11, 2019, <https://www.mynbc5.com/article/building-new-future-for-historic-church/26790462>.

³⁰⁹ Randolph T. Holhut, "An End, and a Beginning: Community Helps First Baptist Church Say Goodbye to its Longtime Home as it Looks Ahead to a New Place of Worship," *The Commons*, December 4, 2019, accessed December 8, 2019, <http://www.commonnews.org/site/sitenext/story.php?articleno=31498>.



Figure 35. Photo of the Exterior of Epsilon Spires.³¹⁰

³¹⁰ Photo Courtesy of Epsilon Spires.

The three-manual 1906 Estey organ was a gift to the church in 1906 (Figure 36). The Organ Historical Society Pipe Organ Database and the church have incomplete records on the changes to the instrument.³¹¹ The organ's action and combination action have been modified and are in good working condition—I played a program on the instrument in December 2019.³¹² The instrument is quite versatile. The sound is romantic and round in character; very little upperwork is present, but several color stops augment the diverse possibilities the organ has to offer. The pipes, painted gold, are behind the altar/stage space. The console is sunken in, facing the pipe work, on the right side of the stage. So far, Epsilon Spires has hosted several organ demonstrations and my program, “Walls of Sound: The Ecology of the Borderlands.” This thematic program intended to explore the controversial United States-Mexico border wall issue from an ecological perspective was well-received. The performance consisted of music from J.S. Bach to contemporary improvisation using extended techniques. Jamie Mohr, the Creative Director of Epsilon Spires, is excited about the possibilities of using the organ in their creative programming. Mohr is interested in using the organ for the accompaniment of

³¹¹ The Organ Historical Society Pipe Organ Database contains two entries on the organ. The first, “Elroy E. Hewitt: First Baptist Church, Brattleboro, Vermont,” The Organ Historical Society Pipe Organ Database, OHS Database ID 23103, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=23103>., describes in minimal detail the action changes that occurred in 1958 by Elroy E. Hewitt. It seems that the organ was converted from tubular-pneumatic action to electro-pneumatic action (pitman chests). The original entry indicates very little additional information. “Estey Organ Co. Opus 300 (1906): First Baptist Church,” The Organ Historical Society Pipe Organ Database, OHS Database ID 9789, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=9789>. The Brattleboro Historical Society is home to the original documentation on the Estey instruments.

³¹² Alexander Meszler, organist, “Walls of Sound: The Ecology of the Borderlands,” co-created with Kimberly Marshall, Epsilon Spires Sanctuary, Brattleboro, Vermont, December 6, 2019.

silent films in addition to using it for more experimental uses. Brattleboro is home to the Estey Organ Museum, and they are proud of their heritage.



Figure 36. Photo of the Interior of Epsilon Spires Facing the Organ.³¹³

The Castle – Beloit, Wisconsin

The former First Presbyterian Church of 1906, Beloit, Wisconsin, is now a multipurpose event space with a focus on weddings (Figure 37). The final service was Palm Sunday in 2012, before their merger with another Presbyterian congregation.³¹⁴ The

³¹³ Photo Courtesy of Epsilon Spires.

³¹⁴ Debra Jensen-De Hart, “First Presbyterian Building, Contents to Go to the Highest Bidders Nov. 17,” *Beloit Daily News*, October 20, 2012, accessed November 11, 2019, <https://www.beloitdailynews.com/archive/article-2ec59c10-1a16-11e2-9921-001a4bcf887a.html>.

church was later purchased by John and Jody Wittnebel who rebranded the building as “The Castle” providing “the community of Beloit with a venue to enjoy the performing arts and experience education in health and wellness while preserving one of the city’s most significant architectural landmarks.”³¹⁵ It is marketed as a “cultural centerpiece that will augment local employment and draw visitors and patrons from the Stateline area and beyond.”³¹⁶

The venue is multipurpose, but its primary source of income, and perhaps most frequent event, is weddings. Their website states, “The Castle’s royal treatment is unprecedented. We roll out the red carpet for our guests (literally). A Doorman greets your guests and welcomes them into the 1906 historic building.”³¹⁷ Two wedding packages are available: one for the ceremony alone for \$1,500 and a \$5,000 package for the entire weekend. The Castle’s website recommends everything from photography to an officiant. In addition to the sanctuary, there is space for each respective wedding party to get ready. The piano and organ are made available and even advertised: on the home screen of the wedding page is a picture of the organ with the caption, “your bridal march played on a historic pipe organ.”³¹⁸

The Castle is also used by Youth Unite Inc. whose mission statement says,

Rooted in the firm belief that peer pressure and bullying squanders our youths’ imagination, self-esteem and desire to achieve their goals, The Youth Unite will provide practical solutions that focus on the positive aspects of individual communities and schools.³¹⁹

³¹⁵ “Home,” The Castle, accessed November 11, 2019, <https://www.thecastlebeloit.com/>.

³¹⁶ Ibid.

³¹⁷ “Your Castle Wedding...,” The Castle, accessed November 11, 2019, <https://www.thecastlebeloit.com/wedding-package>.

³¹⁸ Ibid.

³¹⁹ “Home,” The Youth Unite, accessed November 11, 2019, <https://www.theyouthunite.com/>.

Their youth programming involves traveling school assemblies, but Youth Unite also founded the “Castle Conservatory for Music” housed at The Castle.³²⁰ The conservatory offers lessons and classes to students ages two and up. Private lessons are taught at the cost of \$20 for a half hour in piano, guitar, contemporary song writing, percussion, and voice. Lessons are tailored to the interests of each student and they have two recitals a year.³²¹ They also provide general music classes aimed at younger children including their “Music for Tots” program. The Castle website provides a registration form where one can sign up for lessons or classes at any time. In addition to their education programs, with grant money, they have provided music therapy for victims of traumatic experiences.³²²

³²⁰ “Castle Conservatory for Music,” The Castle, accessed November 11, 2019, <https://www.thecastlebeloit.com/music>.

³²¹ Hillary Gavan, “Magic at The Castle,” *Beloit Daily News*, March 1, 2019, accessed November 11, 2019, https://www.beloitdailynews.com/front_page_slider/20190301/magic_at_the_castle.

³²² “Education,” The Castle, accessed November 11, 2019, <https://www.thecastlebeloit.com/education>.



Figure 37. Photo of the Exterior of The Castle.³²³

The organ in the sanctuary is a two-manual, twenty-three stop Henry Pilcher's Sons originally from 1910 but modified by the same company in 1929 (Figure 38).³²⁴ The instrument is heavily advertised on the venue's website—their front page features a photo of the organ's façade.³²⁵ The description of the sanctuary begins, "A spectacular pipe organ is the focal point of an acoustically balanced room with a soaring ceiling and tastefully understated gothic architecture."³²⁶ Their wedding packages specifically advertise the use of the organ.³²⁷ The organ has been used to accompany silent film

³²³ "The Castle," "Gallery," The Castle, photograph, <https://www.thecastlebeloit.com/grid>.

³²⁴ There are two Organ Historical Society Pipe Organ Database entries on this organ because of its renovation: "Henry Pilcher's Sons Opus 703 (1910): First Presbyterian," The Organ Historical Society Pipe Organ Database, OHS Database ID 17828, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=17828>.; "Henry Pilcher's Sons Opus 1490.5 (1929): First Presbyterian Church," The Organ Historical Society Pipe Organ Database, OHS Database ID 53511, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=17829>.

³²⁵ "Home," The Castle.

³²⁶ Ibid.

³²⁷ "Your Castle Wedding..."

events. In 2015, Tyler Pimm, local music director and organist, accompanied “Nosferatu.”³²⁸ The conservatory does not use the instrument.



Figure 38. Photo of the Interior of The Castle Facing the Organ.³²⁹

³²⁸ Hillary Gavan, “Castle to Host Classic Vampire Film,” *Beloit Daily News*, September 29, 2015, accessed November 11, 2019, <https://www.beloitdailynews.com/archive/article-3187b4ae-66be-11e5-89c6-8b9292f67f61.html>.

³²⁹ “The Castle,” “Gallery,” The Castle, photograph, <https://www.thecastlebeloit.com/grid>.

CHAPTER 4: ANALYSIS

Even with just thirteen examples of secularized churches, there is already a great deal of information to analyze. Any conclusions drawn here are preliminary, acknowledging that these examples and the resulting analysis represent only a tiny fraction of the total number and variety of secularized churches in the United States. As long as the limits Chapter 3 are kept in mind, it is possible to extrapolate some analysis outside of the examples. This chapter is organized by a number of discussion points that are interrelated, making it difficult to keep these points separate and intact. I begin by categorizing possible outcomes for an organ when a church building secularizes. Following this, I analyze a series of topics and their relationship to whether an organ is retained and used in secularized churches. I offer provisional ideas as to how the organ might function more effectively in secularized churches. Finally, I conclude that the single biggest factor for the retention, use, and success of the organ in secularized space is community engagement.

Categorizing the Functionality of the Organ

The functionality of the organ, whether the instrument works and whether it is currently in the space, can be broken down into four rough categories: (1) organs that are still in the space and currently work, (2) organs that are still in the space but do not work, (3) organs that are moved, destroyed, or dismantled that worked when removed, and (4) organs that are moved, destroyed, or dismantled that did not work when removed. All

four of these functionality categories are represented in the examples described in Chapter 3.

(1) The first category, organs that are still in the venue and currently work, includes The Summit Center, The Old Church, The Grand Halle of The Steeples Project, Epsilon Spires, and The Castle. Each of these spaces contain organs of various construction years ranging from 1883 to 1976. However, there is a clear weighting of instruments in this category from the late-nineteenth and early-twentieth century. This is notable because these instruments have historical importance. Many of these venues, as demonstrated in the descriptions above are proud of their historic instruments. It is likely that not all of these instruments function at the same musical caliber, but a further breakdown of this category on this ground would be subjective and, without onsite studies, unverifiable.

(2) The only clear representative of the second category, organs that are still in the venue but do not work, is The Church Brew Works. It is possible that the Former St. Andre's Roman Catholic Church of My Place Teen Center also fits in this category, but not enough information is available to verify this without an onsite visit. It is also possible that Father John's Brewery fits into this category, but based on photographic evidence, the Father John's Brewery instrument seems to be in good condition. However, since the condition of this instrument is not verifiable, it was not included in category one. With only one example in this category it is difficult to ascertain why an instrument would remain in place that is not usable. I speculate that if an instrument is in disrepair, it is impossible to use and extremely difficult to find it a home. (Because of the cost of

moving, it can be difficult to find an instrument a home when it does work.) If an instrument is in disrepair but its new owner still values its visual and historic presence, it makes sense that it would remain. In the case of The Church Brew Works, the builder of this instrument is unknown, and it is clearly in complete disrepair. Yet it remains in the building and is an inspiration for the “Pipe Organ Pale Ale.” It is difficult to imagine that, without significant aid from outside the business, the instrument could be restored.

(3) The third category, working organs that are moved, destroyed, or dismantled that worked when removed, includes both instruments from the former American Baptist Church of the Beatitudes, the former United Methodist Church of the My Place Teen Center, The Bluestone, and the former St. Columba Church of The Steeples Project.³³⁰ The reason that functioning organs are removed from these spaces seems to be primarily connected to the type of building that the secularized church has become (see “Factors Related to the Retention and Use of the Organ”). Three of the five instruments in these examples were moved to another church and one was moved to a home. The fifth example, the former St. Columba Church of The Steeples Project, has not yet been removed, but will likely be sold and used for parts. Without exception, the examples in this category involved the removal of the instrument at or around the time of the initial transformation in the building. Luckily the majority of the instruments in the examples provided found good homes and continue to be used, but the removal of the instruments at this initial stage indicates that there may be a larger pattern at play. There is only a short period of time that a new owner can be convinced of keeping the organ. As I have

³³⁰ The condition of the St. Columba instrument is unclear and may belong in category four.

previously indicated, it is challenging to find examples of dismantling or destroying organs since they are not widely publicized. One might think that these occurrences would be widely publicized but little evidence shows this to be the case. Though none of the examples described here resulted in the wholesale destruction of an organ, if left unaddressed for the coming decades, there will be fewer and fewer options for moving instruments to new homes, and destruction will become more and more likely.

(4) The fourth category, non-working organs that are moved, destroyed, or dismantled that did not work when removed, has no definite occurrences in the examples provided. However, it is more likely than not that the organ in St. Joseph's Art Society was in disrepair since the instrument sat in a damaged building for many years before the building was restored. St. Joseph's Art Society shows no obvious interest in reusing the organ, but the high-end nature of this adaptive reuse example would be one of the only examples where it is conceivable that a return of the organ would be possible, despite its potential cost. It is also possible that the instrument from the former St. Columba Church of The Steeples Project also fits in this category. Though this category contains no definite examples here, it is likely that many instruments already in significant disrepair fall under the radar of the press and community. It is harder for the community to miss something that was not already being used. The most likely organs to be completely lost probably fit into this category.

There are two additional examples that do not easily fit into these four categories because of a lack of information: the former St. Andre's Roman Catholic Church of My Place Teen Center and Father John's Brewery. As mentioned in the description of

category two, it is likely that the former St. Andre's belongs in this category, or at least somewhere between category one and two—perhaps it functions, but not well. There is not enough information about Father John's Brewery to determine its functionality.

Factors Related to the Retention and Use of the Organ

Type and Use of Building

The type and use of the secularized church building impacts whether an organ is saved and is used. The categories in this study are not intended to be systematic and should not be considered definitive. Rather they are flexible since most of these buildings serve multiple functions. Thus many of the buildings and their organs are discussed in multiple sections.

The Old Church, The Grand Halle of The Steeples Project, Epsilon Spires, and to a lesser degree the Summit Center and The Castle, all host performances using the organ. The Old Church and The Grand Halle use the organ for performance in a traditional way, with concerts of organ repertoire and seasonal fare. Recitals of this kind are typical of functioning Christian buildings, some of which have endowed organ recital series. Epsilon Spires stands out for its less traditional approach to using the organ, though its programming is by no means exclusive to non-functioning churches. The Summit Center and The Castle have hosted performances since the closure of the churches, but these events have been limited. None of these performance spaces uses the organ more for performance than is typical of an active church. Many of the venues have at some point used the organ to accompany silent film.

Function-based venues or event spaces include The Summit Center, Father John's Brewery, The Bluestone, The Old Church, The Grand Halle of The Steeples Project, Epsilon Spires, The Castle, and to a lesser degree, St. Joseph's Art Society. All of these venues, excepting St. Joseph's Art Society, advertise their use for weddings. Weddings, out of all of the uses of organs in secularized churches, seem to occasion the most frequent and consistent use of the organ. However, not all, not even the majority, of the weddings use the organ in these venues, and because its organ was removed, The Bluestone, has no organ for weddings. None of the venues have a staff organist, but most have connections with a regular organist that they use for the events. In addition to weddings, many of the venues advertise that they can be rented for business meetings and other functions. Most of the function-based venues that offer their space for rent also host performances; The Summit Center, The Bluestone, The Old Church, The Grand Halle, Epsilon Spires, and to a lesser degree The Castle, are also performance spaces. This function-based model, combined with performances, is the most productive and promising for the future use of the organ represented by these examples.

Restaurants, bars, and brewpubs make up all of the commercial uses of the buildings in the examples provided. These include Father John's Brewery, The Bluestone, and The Church Brew Works. Only The Church Brew Works functions only in this category as both The Bluestone and Father John's Brewery easily fit in the function-based/events category as well. Of these, none of the organs are used significantly. The Church Brew Works' instrument is present and likely in disrepair, The Bluestone is no longer home to an organ, and Father John's Brewery's instrument is in an

unknown condition. The Bluestone could have easily incorporated an organ while it is less clear how the Church Brew Works would do so. The Church Brew Works bar and restaurant is in the sanctuary while the organ is in disrepair in the loft. The volume of the typical activities that occur in the former sanctuary at The Church Brew Works, combined with the modest size of the instrument and the presumed costs of a restoration (if one is even possible), make it very hard to sell the idea that the organ could somehow be used. However, creative applications are certainly possible. While the condition of the organ at Father John's Brewery is unknown, this is the only commercial venue that has made a clear effort to restore the organ. If the organ was in better condition, it is unclear what its place in this brewpub would be. The bar and restaurant in this venue is in the former church's basement and the former sanctuary is used significantly less. It is very easy to imagine a model similar to The Grand Halle or The Castle where the organ could be used for events, particularly weddings. It is also easy to imagine a concert series like Epsilon Spires or The Old Church.

Secularized churches becoming brewpubs, bars, or breweries seems to be part of a trend. In her master's thesis, Emily Royer compiled a list of twenty-one known church buildings that converted or are converting into brewpubs.³³¹ These breweries are concentrated in the Rust Belt region of the United States, but she has also identified targets in Oregon, Texas, Minnesota, Nebraska, and Colorado. This trend, however, does not appear to be isolated to the United States. "The Church" in Dublin, Ireland is home to

³³¹ Emily Royer, "Bless, O Lord, this Creature Beer: Analyzing the Adaptive Reuse of Historic Churches as Craft Breweries through Case Study Methodology" (Master's thesis, Ball State University, 2018), 71-2.

a similar pub, and it contains a Renatus Harris organ.³³² To my knowledge, the only brewpubs in the United States that currently contain an organ are the two I provide in this paper. If either of these venues finds a way to use the organ it could be beneficial to securing the instrument's future in this sort of venue. What use this could be remains a mystery, particularly for The Church Brew Works since the bar is in the same room as the organ (this is not the case in Father John's Brewery). Classical music more generally has been promoted in similar venues under titles like, "Bach and Brews,"³³³ but there is no available data on the range or success of these social endeavors.

Though many secularized churches become homes, apartments, or other living places, only one of the examples I provided falls in this category, the former American Baptist Church of the Beatitudes. This former church had two organs, and both were safely moved. Information about the organ for these transformations is very difficult to find because there is usually a degree of separation between the management of apartment buildings and the developers who know about the history of the buildings and its contents. For homes, there is no contact. Regardless, this transformation is very common, and it is likely that most do not retain the former church's organs.

Although all approach it differently, three of the examples, My Place Teen Center, the Summit Center, and The Castle have educational purposes. Both the Summit Center and The Castle have music education functions but neither advertise educational opportunities specific to the organ. My Place Teen Center, providing after school

³³² "Follow our Story," The Church, accessed November 11, 2019, <https://www.thechurch.ie/about/history/>.

³³³ See, for instance, "Bach & Brews," Buffalo Chamber Players, accessed November 11, 2019, <https://www.buffalochamberplayers.org/bach-brews/>.

programming for at-risk youth, does not include musical instruction. All three of these buildings as well as many of the others (see “Educational Activities”) could easily include educational aspects related to the organ.

Only one of the secularized churches studied here still accommodates Christian worship, The Summit Center. (Epsilon Spires began with this mixed use, but the congregation quickly left.) The Summit Center rents the space to a Christian group that does not use the organ and did not use the building before it secularized. These venues, despite the use of their buildings for regular Christian worship, are primarily used for nonreligious purposes and are owned and operated secularly. This is markedly different than the typical model advocated for by Partners for Sacred Places, an organization that helps to keep congregations open in various ways including pairing arts organizations as renters with a historic church building.³³⁴

None of the provided examples include examples of museums,³³⁵ offices,³³⁶ storage space,³³⁷ coffee shops,³³⁸ charities,³³⁹ historical societies,³⁴⁰ addiction recovery

³³⁴ For more about this organization see “Conclusions,” the final portion of this paper. “Partners for Sacred Places,” Partners for Sacred Places, accessed November 11, 2019, <https://sacredplaces.org/>.

³³⁵ See, for instance, “National Museum of Gospel Music,” National Museum of Gospel Music, accessed November 11, 2019, <http://www.nationalmuseumofgospelmusic.org/AOTL/>.

³³⁶ See, for instance, “Innovation Cathedral Opening Marks Audible’s Next Chapter in Newark,” Audible, accessed November 11, 2019, <https://www.audible.com/about/newsroom/innovation-cathedral-opening-marks-audible-next-chapter-in-newark>.

³³⁷ This adaptive reuse is rarer and is usually paired with some other use. See, for instance, “Former church building will become Ritenour hub, house nonprofit food pantry,” October 14, 2019, accessed November 11, 2019, https://www.stltoday.com/news/local/education/former-church-building-will-become-ritenour-hub-house-nonprofit-food/article_f3b26a24-c4e4-5bc0-b07f-419d0b1583a4.html.

³³⁸ See, for instance, “Nolia,” Nolia Coffee, accessed November 11, 2019, <https://noliacoffee.com/>.

³³⁹ See, for instance, “Rockville Root Cause,” Rockville Root Cause, accessed November 11, 2019, <https://www.rockvillerootcause.org/>.

³⁴⁰ See, for instance, “Rochester Historical Society,” Plumb Library, accessed November 11, 2019, <https://www.plumblibrary.com/services/rochester-historical-society/>.

centers,³⁴¹ recording studios,³⁴² vet clinics,³⁴³ or numerous other possibilities. All of these, and many others, exist; more research needs to be undertaken in these arenas.

Type and Quality of Organ

An assessment of the organs in these examples is problematic because it involves unintended value judgements concerning organ aesthetics. To reduce biases and to minimize such judgments on organ building styles or quality, I split this analysis into several sections: (1) historic value, (2) versatility, and (3) size. None of these factors inherently make an organ good or bad. Historic organs are not inherently better than modern organs, large is not inherently better than small, and more versatile organs are not inherently better than specialized instruments. They are just different. They can be better or worse suited to the needs of an owner or organization. This is the same situation with regard to organs in Christian churches; while a North German baroque instrument may work beautifully for one congregation, it may be ill-suited for another.

(1) Historic value can be understood to mean several different things. Firstly, it can mean something old. Figure 39 lists the venues by date of their organ's presumed original construction while also organizing each in a generalized column based on the organ's condition and use. I have estimated the date of construction for The Church Brew

³⁴¹ See, for instance, "About Spero Recovery Center," Spero Recovery Center, accessed November 11, 2019, <https://www.sperorecovery.org/about-spero-recovery-center/>.

³⁴² See, for instance, "Echo Mountain Recording," Echo Mountain Recording, accessed November 11, 2019, <https://www.echomountain.net/>.

³⁴³ See, for instance, Jennifer O'Driscoll, "From Church to Cat Clinic," Cat Clinic of Lawrence, April 15, 2011, accessed November 11, 2019, <http://catcliniclawrence.com/2011/04/from-church-to-cat-clinic/>.

Works and the Binger organ from the former American Baptist Church of the Beatitudes since the dates of construction for these instruments are unknown.

The Organ's Presumed Year of Original Construction	Condition / Use of the Organ			
	Not Moved and Used	Moved and Used	Dismantled / Not Used	Unknown
1854		My Place Teen Center ("MPTC") (the former UMC)		
1883	The Old Church			
1896				Father John's Brewery
c. 1900	Grand Halle (the Steeples Project)			
1906	Epsilon Spires			
1910	The Castle			
1914			St. Joseph's Art Society	
c. 1915			The Steeples Project (the former St. Columba Church)	
1916				MPTC (the former St. Andre's Church)
1926		The Bluestone		
?			The Church Brew Works	
1938		The former American Baptist Church of the Beatitudes (Möller)		
1976	The Summit Center			
?		The former American Baptist Church of the Beatitudes (Binger)		

Figure 39. Secularized Churches Organized in Order of the Organ's Presumed Original Construction Year by Condition and Use.

The first noticeable thing about these examples is that almost all of them, excepting the last two, are from before 1950, and a significant percentage of those are from before 1920. Four examples are from 1900 or before. This is certainly a symptom of the examples I selected, and I do not want to imply that most organs in secularized churches will have such early original construction dates. It is possible to hypothesize that these dates are not random. Perhaps churches with older organs, the ones with older buildings that cost more to maintain and those that never replaced their organs, are the ones that are in financial trouble, and thus are the ones more likely to close.

Figure 39 demonstrates that there seems to be a correlation between older instruments being used and in working condition with them being used in secularized venues. Both the small sample size and the relative closeness of the original dates of construction make it difficult to claim that older organs are used or saved at a higher rate. Undermining this hypothesis, the most recent instruments at the former American Baptist Church of the Beatitudes and the Summit Center are both in working order.

Historical value can also be assigned to an organ based on whether its original condition is maintained—that is, it is more “historical” if it has not been seriously modified since its initial creation. Figure 40 organizes the secularized churches in the same column system but this time they are ordered by the date of their most recent significant modification. A necessary disclaimer for is that information is often incomplete, and it is likely that many of them have had more recent modifications. Furthermore, defining what constitutes “significant” is problematic. With these disclaimers, it is worth reorganizing them in this way since it almost completely

dismantles the hypothesis that older instruments are more likely to be saved and used. It might be tempting to hypothesize that instruments that are “taken care of”³⁴⁴ in the form of modifications are more likely to be saved and used, but Figure 40 shows no such pattern.³⁴⁵

³⁴⁴ Modifications do not necessarily constitute “taking care of” an instrument. It depends on how one assigns value.

³⁴⁵ Figure 40 contains several significant changes from Figure 39: The Old Church’s instrument has been restored and certain aspects were replaced including two ranks of pipes. However, given that it was a restoration and no significant modifications were made and it is the recipient of an Organ Historical Society Citation (no. 205), I leave the organ in its place with the original date. It is likely that other instruments have undergone more significant changes, but information is lacking. “Hook & Hastings Opus 1141 (1883): Calvary Presbyterian Church/Metropolitan Baptist Church/Old Church Society, Inc.,” The Organ Historical Society Pipe Organ Database, OHS Database ID 2448, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=2448>. The Castle’s instrument was modified in 1929. It is likely that there were later changes, but they are not reflected in the given information. “Henry Pilcher’s Sons Opus 1490.5 (1929): First Presbyterian Church,” The Organ Historical Society Pipe Organ Database, OHS Database ID 53511, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=17829>. Epsilon Spire’s instrument was electrified and significantly modified in 1958. It is likely that there were later changes as well, but they are not reflected in the given information. Elroy E. Hewitt: First Baptist Church, Brattleboro, Vermont,” The Organ Historical Society Pipe Organ Database, OHS Database ID 23103, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=23103>. The mechanical action on the Grand Halle’s (The Steeples Project) instrument was electrified at an unknown date. “Adam Stein (ca. 1900): Immaculate Conception R.C. Church/The Grand Halle on Broad Street,” The Organ Historical Society Pipe Organ Database, OHS Database ID 4543, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=4543>. The Bluestone’s organ was completely modified in 2007 when it was moved, but it was rebuilt many other times. This positioning is an estimate only. “Estey Organ Co. Opus 2541 (1926): First Baptist Church,” The Organ Historical Society Pipe Organ Database, OHS Database ID 30064, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=30064>. Later modifications were made on the instrument at The Summit Center. “St. Paul’s-on-the-Hill Episcopal Church 1524 Summit Avenue St Paul, MN,” Pipe Organ List, accessed November 11, 2019, http://www.pipeorganlist.com/Organ_Webpages/St._Paul,_St._Paul_on_the_Hill_Episcopal,_Wicks_sp.html.

The Organ's Presumed Year of Most Recent Significant Modification	Condition / Use of the Organ			
	Not Moved and Used	Moved and Used	Dismantled / Not Used	Unknown
1854		My Place Teen Center ("MPTC") (the former UMC)		
1883	The Old Church			
1896				Father John's Brewery
1914			St. Joseph's Art Society	
1915 (?)			The Steeples Project (the former St. Columba Church)	
?			The Church Brew Works	
1929	The Castle			
1938		The former American Baptist Church of the Beatitudes (Möller)		
1958	Epsilon Spires			
?	Grand Halle (The Steeples Project)			
1992				MPTC (the former St. Andre's Church)
?		The former American Baptist Church of the Beatitudes (Binger)		
?		The Bluestone		
1998/2003	The Summit Center			

Figure 40. Secularized Churches Organized in Order of the Organ's Presumed Year of Most Recent Significant Modification by Use and Condition.

Uniqueness is another possible, albeit speculative, measure of historical value.

Perhaps the least "unique" instruments in the example are the two Möller instruments,

one from the former American Baptist Church of the Beatitudes and one from the former St. Columba Church of The Steeples Project, and the Wicks organ from The Summit Center. The Möller instruments were factory produced in the twentieth century, and the Wicks is a more recent example of a mass-produced organ. If one hypothesized that these instruments would be the most likely to be destroyed or unused, one would be incorrect. Two out of three of these instruments are functioning and are used at least to some degree. The most “unique” instruments do seem to correlate with a likelihood of being saved: for instance, the E. & G. G. Hook instrument formerly at the former United Methodist Church of the My Place Teen Center, the Hook & Hastings at The Old Church (a rare nineteenth century instrument on the west coast), and the Adam Stein at The Grand Halle of The Steeples Project. The Wm. Johnson instrument at Father John’s Brewery seems to be in good hands as well. It is also possible that the Estey instrument in Epsilon Spires is safer because of its closeness to the Estey Organ Museum, the original location of the factory. Obviously, this is far from the only factor.

(2) An instrument’s versatility cannot be ranked, but one can speculate as to elements of an instrument’s possible uses that may affect the organ’s future in secularized buildings. Many of the instruments in these examples are from around the turn of the twentieth century. At this time, there were limited resources for combination actions and instruments tended to be more limited in size. If one posits that the versatility of these instruments is lower because of these factors, then categories can be drawn.³⁴⁶ However, there is no correlation with instruments that have these features being preserved or used

³⁴⁶ This is not inherently the case.

over instruments that do not. It is likely that versatility is a factor in preservation, but it is extremely limited and is only considered after many of the other considerations. An instrument's versatility more than anything determines what type of programming potentials are possible for the instrument beyond its former liturgical use in the new venue.

(3) Instrument size is likely not a large factor. Both large and small instruments were preserved and used to varying degrees in these examples while the opposite is also true. However, instruments on the smaller side do seem to be valued less like the Henry Pilcher's Sons at St. Joseph's Art Society, the Casavant/Faucher at the former St. Andre's Roman Catholic Church of My Place Teen Center, and the Möller at the former St. Columba Church of The Steeples Project. Larger instruments seem to be preserved like the E. & G. G. Hook instrument formerly at the United Methodist Church of My Place Teen Center and the Estey at Epsilon Spires. The E. & G. G. Hook instrument was moved abroad and the Estey is still in place. Instruments of moderate size face varied responses. Again, this information is preliminary and limited by sample size. However, it does make sense that larger instruments would be seen as a greater asset by strangers to the organ. On the other hand, both larger instruments had many other factors that led to their use.

Organ Condition

Condition is definitely a large factor in determining whether an instrument is preserved and used. Except for Father John's Brewery, no venue that is home to organ that is in questionable condition has made efforts to restore it. If an organ was in non-

working condition when the building secularized, the organ remained in that condition in place or was moved out, either restored or rebuilt in a new location or dismantled and stored or sold for parts. While there are many factors in the decision to keep and use an organ in these buildings, this is probably the biggest factor since it determines whether large sums of money need to be spent to return the organ to working condition.

Unfortunately, upon the closure of churches, there are many organs that are not in good working condition: St. Joseph's Art Society,³⁴⁷ the former St. Andre's Roman Catholic Church of My Place Teen Center,³⁴⁸ Father John's Brewery,³⁴⁹ and the former St. Columba Church of The Steeples Project.

Organ Location

Organs are likely evaluated for their place in the former sanctuary and whether or not the case or console is in the way of the new owner or organization's goals. Organs in lofts may seem more likely to be saved because they are out of the way, but since some developers see the loft as a unique asset, this is not necessarily the case. This may have been a factor in the displacement of the organ at St. Joseph's Art Society and The Bluestone. Organs like at The Grand Halle of The Steeples Project were not in the way of the goals of the new venue. Very visible organs that are significant pieces of the architecture and art of the building like those at The Summit Center, Father John's Brewery, The Old Church, Epsilon Spires, and The Castle, are very likely to be retained

³⁴⁷ The condition of this instrument is not certain, but it was likely not ideal before its removal.

³⁴⁸ The condition of this instrument is not certain but is likely not ideal.

³⁴⁹ The condition of this instrument is not certain, but evidence of its use is nonexistent and there is evidence of an effort to restore it.

by the new venues. In fact, all of these buildings currently retain their organs whether they are used significantly and in working condition or not. They are visible elements of pride. The former instrument at the former United Methodist Church of My Place Teen Center was likely very visible, but its nineteenth-century encasement probably made it function more as a piece of art or furniture than an integrated part of the architecture. Beautiful as it was, it was not essential to the space's coherency and since the new venue had no use for it, it was saved and moved somewhere else.

Other factors

There are many other factors that influence whether an organ is retained or used, such as tourism, church denomination, and location of the instrument. Further study of the venues and their communities would be beneficial to investigating these. Many require either onsite investigation, communication with the owners and community, and financial and other information that may not be public.

Tourism is a factor for attendance and audience development in the secularized church examples. The organ is not a significant factor in these cases. That being said, a full restoration on the Hook & Hastings organ at The Old Church was completed, in-part, for the Organ Historical Society National Convention in 1997. This can serve as a reminder that these sorts of high-visibility activities organized by organ societies have real impact in the material world. The organ at The Old Church was certainly well cared for before this restoration, but the national interest had a lasting impact on this venue.

Outside of the likelihood of a church building having an organ in the first place, the former denomination may be a factor. However, the examples reveal no discernable pattern of retention and use rates as they relate to former denomination. This factor could only be considered with the collection of significantly more data. The provided examples only accounted for some of the denominations that are experiencing wide-spread church closures and, in order to investigate further, there would need to be many more examples from each denomination. Nevertheless, it is likely that this factor is minimal other than the willingness of the denomination to sell their building in the first place. (The Catholic Church, for instance, tends to be more selective with exactly what type of space the church can become.)

The geographic location of each venue doubtless influences the organ's success in the secularized church space. This factor cannot be assessed here because of the limited examples. Many aspects of location could be explored in the future: regional differences, state differences, political affiliation of communities, population, type of neighborhood (residential versus commercial), poverty levels, number of already present arts organization, etc. These are challenging factors to investigate since in addition to isolating a criterion for investigation, each would need to be controlled for all of the other factors that affect the success of the organ. Though independent studies on these factors would be beneficial, a good start would be to have a larger sample size.

Aspects of the Use of the Organ

Educational Activities

As demonstrated in Chapter One, one of the biggest challenges facing the organ in the twenty-first century is its exposure to the public, particularly to young people. Not only does familiarity with the instrument keep it culturally meaningful and relevant, but it inspires people to learn to play, creating more organists. Traditionally, organists were initially exposed to the organ through hearing it in their home congregation; eventually, they decide to take lessons either on their own or by the suggestion of someone involved at their church. Similarly, the single biggest exposure of the organ to non-organists and musicians was during their time at church. As these ways of exposing the public to the organ continue to decline there is currently no sustainable program to replace them. There is an opportunity for secularized churches to fill this void. Unfortunately, none of the examples studied here have risen to this challenge in a significant or meaningful way.

It is particularly disappointing that the venues that do include musical education as part of their activities, The Summit Center and The Castle, do not have educational opportunities related to the organ. In both cases it is easy to imagine that a local organist could be on-call for those interested in organ lessons. Though the organ at the former St. Andre's of the Summit Center may be in disrepair, it is possible to imagine exploratory classes for the teens; if the organ functions, lessons could be offered. Financially it may not be viable to spend money on an organ for this purpose alone. Lessons and classes could also easily be offered at Father John's Brewery, The Old Church, The Grand Halle of The Steeples Project, and Epsilon Spires. Though none of the primary purposes of

these buildings is educational and each offers its own unique challenges to providing such programming, it is certainly in the realm of possibility that they could do so.

The American Guild of Organist's efforts to counter shrinking youth exposure to the organ could easily be extended to these venues. They would be ideal settings for Pipe Organ Encounters,³⁵⁰ multi-day educational programs dedicated to exposing youth to the organ and organ playing. This would provide a pre-existing model for venues to use in their educational programming. It is also possible to imagine other programs unaffiliated with an external organization like the American Guild of Organists, such as day programs exploring organ playing for pianists and exploratory and historical lectures or participatory programs. How unaffiliated programs would be paid for is unclear, but their cost is certainly not completely prohibitive.

The principal issue for the secularized churches is profitability. The organ has a natural place in Christian liturgy, so churchgoers are exposed to the instrument. The organ's maintenance is a natural extension of each congregations self-sustaining efforts. The organ does not fulfill a vital role in these secularized churches. However, while it may not be profitable, it is likely that many of these venues would be open to exploring options for marketing their instrument and using it in educational ways if approached. Many of the owners of these buildings are not aware of the overarching problems facing the organ or how to solve them. It is likely that these owners and organizations would be open to using the organ in educational ways if low-cost proposals are made, especially if they might be financed by another institution.

³⁵⁰ "Pipe Organ Encounters," American Guild of Organists, accessed November 11, 2019, <https://www.agohq.org/education/poe/>.

Frequency of Organ-Related Events

There are clear positive uses for the organ in secularized church venues. However, in all the examples discussed here, the organ is used significantly less than the organ is typically used in churches. Even places like The Old Church, The Grand Halle of The Steeples Project, Epsilon Spires, and The Castle which are clearly proud of having an organ in their facilities, use the organ much less than once a week—some less than once a month. So, despite pride in their instrument, they do not use the organ very much and struggle to find regular uses beyond their current programming. This lack of regular use is a significant factor when it comes to public exposure, including the educational advocacy outlined above.

While reaching the levels of weekly playing that normally come with liturgical use might be impossible, increasing use of the organ is vital if the instrument is to survive in secularized church venues. Part of the problem is paying for organ performances, but there is also lack of creative thinking and influence from community organists connected to these venues. Another problematic aspect in the models studied here is that they draw performers from churches. Since musical education is not currently an internal function of these venues, the pool of possible performers to draw upon is shrinking at the rate that other churches are closing. Until these and other underlying problems are solved, it is unlikely that the frequency of events at these venues will increase.

Paid Organist Positions

Another problem with the organ in secularized venues is the lack of career possibilities for organists. If organists are to find work outside churches, there needs to be large increase in secular career possibilities. Currently, the limited number of fulltime positions for organists outside of church are mainly in higher education. None of the secularized churches described here has a paid staff member related to the organ, full or part-time. (Some of the venues pay for individual recitals and performances and many pay for wedding music.) The professional options need to change if the organ is to function in any significant capacity within an increasingly secular society. A start would be to administer educational programs, but this would not constitute a viable career for most organists. Without clear career paths, there is little incentive for musicians to learn to play the instrument, creating a vicious cycle.

The Importance of Community for the Organ in Secularized Churches

As I argued in Chapter 1, the most fundamental element of the organ is community. Community goes beyond the passive sense of a group of people listening to an organ and assigning it some abstract meaning. The organ requires a community to maintain it financially. In the case of secularized churches, community effort is needed to save the instruments left in the buildings. Leaders need to become activists to repurpose organs in secularized churches. Without exception, organs in secularized churches can be used for communal purposes (even homes and offices can be occasionally opened to the public). When a church closes, hope is not lost; the reason for hope has changed. Now,

community leaders can find new uses and new reasons to play and hear the organ.

Almost all the examples in Chapter 3, even the productive ones, point to the need for leaders, supported by a community, to step in and suggest new directions for the organ. If more secularized churches make this happen, more will follow:

- The old-fashioned atmosphere of St. Joseph’s Art Society, an exclusive but nonetheless incredible organization for the arts, easily could have housed an organ, used, perhaps for parlor-style concerts.
- The organs at the My Place Teen Center buildings could be used for concerts, lessons, and classes exposing teenaged students to the organ outside of church contexts.
- The Summit Center could easily house an artist series, a community concert series, other performances, but more importantly, its conservatory could host lessons and classes exposing youth and adults to the organ.
- Father John’s Brewery seems like it could use fundraising help from organists to restore its beautiful instrument, which could become a local icon. The instrument could be used in all sorts of events, formal and traditional, but also informal with beer and other foods—cabaret style events, old classics, new flair. Such a liberating venue could be a huge breath of fresh air.
- Though the instrument at The Bluestone is gone, it could have functioned, at the very least, like The Grand Halle of The Steeples Project or The Castle.
- The Old Church is already using its organ actively; yet strong leaders might be able to expand its use into educational programming and concerts for youth.

- The Church Brew Works' organ may be in disrepair, but a leader could write in one of our numerous journals or trade journals to raise awareness of this issue. To my knowledge, no inquiries have been made to the owner about the possibility of working together to restore and find a new use for the organ. It is impossible to know if a restoration is possible without trying.
- The Steeples Project has faithfully preserved the Adam Stein organ in The Grand Halle, but no educational programming occurs and there are only minimal performances. There is an immense possibility for expanding both these and other programming options.
- Epsilon Spires is a very new venue that is using its organ and they are proud of it. However, the only time it has been used in their new series so far resulted from my efforts to help them develop a program. They currently have no educational programming, but they are very open to collaborating to create such programs as well as to expand the frequency and variety of their organ performances.
- The Castle, also proud of their instrument, could easily become the center of organ culture in town. There is no apparent reason that a local organist cannot be on staff of the conservatory of music housed there to teach lessons and occasionally hold community-facing classes and other events. They could also develop a regular organ series.

Reaching out to the new owners and organizations housed in these buildings is completely within the control of professional organists; organists and other potential activists need to be well-informed and proactive. While the leaders at Epsilon Spires are

clearly supportive of the continued use of their instrument, no organist had stepped in to take the lead. The program I performed, “Walls of Sound: The Ecology of the Borderlands,” demonstrated what the instrument is capable of outside of liturgy and traditional concert settings.³⁵¹ This program included documentary video, narration, new music, and artistic and scientific collaboration to address the contentious issue of building a wall along the U.S.-Mexico border. Rather than approach it from a socio-political frame, the program looked at the ecological impact of the wall. The hope is that this kind of thematic programming will attract an audience that typically does not attend organ programs. Many of those that attended the program said they did not know the organ could produce such a variety of sounds. In the case of Epsilon Spires, there was no chance that this organization remove the organ, but performers still need to find ways to use the organ that satisfy the goals of the new owners.

It is not possible to control buildings that close nor to direct the new owner or organization’s plans for an organ that remains, but by reaching out with enthusiasm and creative ideas, organ professionals can find new roles for some of the instruments. Not every attempt will succeed. For instance, St. Brigid Catholic church in San Francisco closed in 1994.³⁵² Despite the former church community’s pleas to the bishop, it was sold to the Academy of Art University. The Committee To Save St. Brigid Church has made it their goal to make sure that the church building is still accessible to the public now working to “landmark” the interior of the building. Nevertheless, the Academy of Art

³⁵¹ Alexander Meszler, organist, “Walls of Sound: The Ecology of the Borderlands,” co-created with Kimberly Marshall, Epsilon Spires Sanctuary, Brattleboro, Vermont, December 6, 2019.

³⁵² “Help Landmark interior of St. Brigid’s,” Committee To Save St. Brigid Church, accessed November 11, 2019, <http://www.st-brigid.org/>.

University does not typically open the building to the public, and there is almost no information about how they use the building³⁵³ or the status of the organ.³⁵⁴ The common thread, despite failures, is the need for organists and other leaders to become active in these secular organizations and venues.

The sentiment from the organ world seems to be when a church secularizes, “well, if the organ is not particularly significant or historic, we will cut our losses and move on.” But it is not effective only to save only organs that are particularly historic or significant. There is a direct correlation between the number of existing organs and the number of people who hear, play, and experience them. If most organs are simply left to die, the relevance of the more significant organs that managed to be saved will eventually wane too. I do not intend to imply that all organs or all uses of organs are created equally. Although they defy easy categorization, some types of adaptive reuses are clearly less productive than others in encouraging community appreciation of the instrument. Offices and homes, for instance, are inherently less open to the community than arts centers and performance venues.

A church organ is rarely a significant factor for new owners of a secularized building. Organists need to eschew apathy in favor of showing these new owners that it should be a factor if the instrument is to survive.

³⁵³ Julian Guthrie, “San Francisco/Closed Church Gets Life After/Academy of Art University will Purchase landmark S.F. Building from Archdiocese,” SFGate, August 13, 2005, accessed November 11, 2019, <https://www.sfgate.com/bayarea/article/SAN-FRANCISCO-Closed-church-gets-life-after-2648127.php>. See also: “Facilities, Equipment & Spaces,” Academy of Art University, accessed November 11, 2019, <https://my.academyart.edu/students/facilities>.

³⁵⁴ Information from the Organ Historical Society Pipe Organ Database indicates that the organ was moved in 2015, but this information is inconclusive and uncited. “Fratelli Ruffatti (1983): St. Brigid’s R.C. Church,” The Organ Historical Society Pipe Organ Database, OHS Database ID 34973, accessed November 11, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=34973>.

CONCLUSIONS

The main issue facing the organ today is finding new roles in an increasingly secular society. The instrument began its history in a secular context, and even after its adoption by the Church, it has experienced many secular uses. Its flexibility as a musical instrument, its ability to render different types and styles of music, its ever-adaptive technology, has often been its salvation. Yet based on current religious trends, the organ is set to experience change on an unprecedented level. Unfortunately, the leaders of organ culture in the United States are not considering and confronting these challenges, which perhaps seem unsurmountable and contrary to their interests as employees of churches. A historical perspective reveals that ignoring threats, or even worse, taking refuge in failing traditions, is not what saved the instrument in the past. The organ's vast tradition is a tool for preserving and sustaining the organ in twenty-first-century society, not the answer.³⁵⁵ This tradition needs to be understood, translated to developers and organizations with power to use the organ, and transmitted to society at large.

As I discussed in Chapters 1 and 4, the biggest single factor in the success of the organ in secularized churches is community engagement; leaders need to stand up and show the new owners of the building that the organ is flexible enough to have a place in their creative vision. But for the instrument to survive in increasingly secular societies, there are other important factors to consider. Partners for Sacred Places, an organization that helps and advocates for religious edifices to keep their doors open and community

³⁵⁵ John Watson lays out some of the philosophical problems of simultaneously using and preserving organs. John R. Watson, *Artifacts in Use: The Paradox of Restoration and the Conservation of Organ* (Richmond, Virginia: OHS Press, 2010).

facing, partnered with Drexel University to study sacred spaces and artist needs in three cities, Austin, Baltimore, Detroit.³⁵⁶ This study, “Creating Spaces: Performing Artists in Sacred Spaces,” or the Three-City Arts Study, found that partnering artists and artistic organization with operating religious buildings based on their needs could be extremely beneficial to both parties.³⁵⁷ Just a few of the findings indicate that in the three cities “96.2% of performing artists see a need for more spaces,” “89.9% see a home space as critical to artistic and artistic audience development,” and “84.5% feel that a Historic Sacred Space could enhance the experience of their work.”³⁵⁸ Similarly, congregations, or at least their leadership, expressed wishes to connect with their communities, something artistic partnerships would accomplish.³⁵⁹ Furthermore, according to the report:

Lay and clergy leaders expressed little concerns about artistic content. There is a significant difference in performing artists’ perceptions of sacred places when compared to the realities shared by lay and clergy leaders. As noted in the performing artists findings, almost all artists were concerned that artistic content would be censored, and artistic freedom would be compromised.³⁶⁰

Partners for Sacred Places constantly puts their model to the test. Their primary concern is preserving the heritage of religious edifices; for them, this translates primarily to helping congregations deal with the challenges of declining membership and financial hardship. They also consult with secular organizations committed to saving religious structures.

³⁵⁶ Basic information about this study: “Three-City Arts Study,” Partners for Sacred Places, accessed November 11, 2019, <https://sacredplaces.org/tools-research/3-city-arts-study/>.

³⁵⁷ Partners for Sacred Places, “Creating Spaces: Performing Artists in Sacred Spaces,” Partners for Sacred Places, in cooperation with Neville K. Vakharia, accessed November 11, 2019, <http://sacredplaces.org/uploads/files/933961586160313874-creating-spaces.pdf>.

³⁵⁸ *Ibid.*, 7-9.

³⁵⁹ *Ibid.*, 13.

³⁶⁰ *Ibid.*

A major impediment to the future of the organ in secularized churches is that there is only a very small window in which to save and repurpose an organ. By helping to cultivate productive partnerships between arts organizations and congregations, Partners for Sacred Places has helped religious organizations find a way to keep their doors open. Their “Making Homes for the Arts in Sacred Places: A Training Manual for Forging Sustainable Partnerships Between Congregations and Arts Groups,” which predates the Three-City Arts Study, is a free downloadable guide of over 200 pages with ideas for cultivating relationships between religious organizations and the arts.³⁶¹ They also offer free phone consultations “to help you re-imagine your sacred place and community.”³⁶²

Partners for Sacred Places has also launched a project specific to the organ called “Playing and Preserving.”³⁶³ As part of this, the organization is making an inventory of about fifty historic pipe organs in the Philadelphia area. The information collected will include the instrument’s builder and condition, as well as information about congregational health and collaborative readiness. (Data from this study is not yet available.) They are also partnering with artists to raise community awareness around the issue of preservation and to demonstrate the organ’s continued relevance. This project is an enormous step toward solving a problem that studying secularized churches will not: many organs fall into disrepair due to financial troubles long before a building closes.

³⁶¹ Partners for Sacred Places, “Making Homes for the Arts in Sacred Places: A Training Manual for Forging Sustainable Partnerships Between Congregations and Arts Groups,” Partners for Sacred Spaces, accessed November 11, 2019, <https://sacredplaces.org/uploads/files/912187402930930020-final-final-edited-sept-2017.pdf>.

³⁶² “Partners for Sacred Places,” Partners for Sacred Places, accessed November 11, 2019, <https://sacredplaces.org/>.

³⁶³ “Playing and Preserving,” Partners for Sacred Places, accessed November 11, 2019, <https://sacredplaces.org/playing-and-preserving/>.

The work of Partners for Sacred Places is significant and provides an important model for other endeavors, but their arts partnerships primarily addresses partnering working congregations with arts organizations. The problem of sustaining the organ must be confronted both in secularized churches as well as functioning congregations.

Secularized churches could use similar attention. Partners for Sacred Places offers resources for partnering congregations and arts organizations, but secularized church owners and organizations would benefit from similar resources about the organ and its potential uses. These resources might include basic information about the history of the organ and its musical roles, its construction and associated costs, as well as ideas for using it in different contexts, ideas for raising money for a restoration, and much more. Such information would assist leaders and organ advocates to learn from successful precedents and to develop new models. There are not yet enough success stories to populate a large-scale reference work, but hopefully by raising awareness, many organs in secularized churches will be saved.

Despite different political structures and preservation mechanisms, looking abroad for productive examples of using the organ may be beneficial. Something can be learned from the success of organizations and venues like *Toulouse les orgues* in Toulouse, France,³⁶⁴ Organ Reframed in Union Chapel in London, England,³⁶⁵ the

³⁶⁴ “Toulouse les orgues,” Toulouse les orgues, accessed November 11, 2019, <https://toulouse-les-orgues.org/>. This also includes looking at the Église-du-Gésu, the secularized church headquarters of Toulouse les orgues, and other venues in Toulouse like the Musée des Augustins which includes an organ in a secularized church turned museum space. See “Musique au Musée,” Musée des Augustins, accessed November 11, 2019, <https://www.augustins.org/en/web/guest/-/concerts-d-orgue>.

³⁶⁵ “Organ Reframed 2020,” Union Chapel, accessed November 11, 2019, <https://www.unionchapel.org.uk/about-us/organ-reframed/>.

International Organ Festival Haarlem in Haarlem, the Netherlands,³⁶⁶ the Orgel Festival Holland in Alkmaar, the Netherlands,³⁶⁷ the Orgelpark in Amsterdam, the Netherlands,³⁶⁸ and the Abbaye de Royaumont in Royaumont, France.³⁶⁹ These are by no means the only examples. The organ in the United States could benefit from a cross-cultural and in-depth analysis of the organ in other secularizing societies.

A potential future study on secularized churches in the United States could be structured by the preexisting data from an outside organization. The Organ Clearing House, an organization that helps to find new homes for pipe organs, might be a prime example of such an organization.³⁷⁰ A collaboration with the Organ Clearing House might study all the instruments that the organization received from secularized churches during a specific time period. While this will not reveal anything about the successful use of the organ in secularized churches, it could disclose characteristics of the venues that are likely to part with their instrument. Following up with onsite interviews with the owners could unlock a lot of qualitative information that would help to better understand the goals of these venues. It might inform marketing the organ to new owners of secularized church buildings as a possible mainstay of their creative vision.

Developing numerous individual studies should be a priority since only through multiple angles will we learn to understand the organ's place in the variety of emerging

³⁶⁶ "International Organ Festival Haarlem," International Organ Festival Haarlem, accessed November 11, 2019, <https://www.organfestival.nl/en/>.

³⁶⁷ "Orgel Festival Holland 2021 Alkmaar," Orgel Festival Holland, accessed November 11, 2019, <https://orgelfestivalholland.nl/>.

³⁶⁸ "Orgelpark," Orgelpark, accessed November 11, 2019, <https://www.orgelpark.nl/>.

³⁶⁹ "L'orgue Cavallé-Coll," L'abbaye de Royaumont, accessed November 11, 2019, <https://www.royaumont.com/fr/l-orgue-cavaille-coll>.

³⁷⁰ "Organ Clearing House," Organ Clearing House, accessed November 11, 2019, <https://www.organclearinghouse.com/>.

secularized venues. An expanded version of “xhurches” ought also to be a priority. A public international database of functioning adaptive reuse secularized church buildings would allow scholars, organizations, interested members of the public, developers, and anyone to browse and update the use of secularized church buildings, including the use of the organ. In around one month of checking Google Alerts set to do a daily search for “Former Church” and “Closed Church,” I was able to catalogue around ninety-five secularized churches. Although it is not obvious how best to expand, the social sciences, the organ, and preservationists would all benefit from such a database. Although challenges to identifying secularized churches are numerous, the combined efforts of colleagues in the fields of music and secular studies could create an international database of secularized churches.

While the need for more qualitative studies and quantitative data is clear, the future of the organ in secularized churches and the broader society is not completely unknowable. There are promising threads that run through this study. The organ (not just the theater organ) is emerging as an instrument to accompany silent films. This is an interesting piece of American history and secularized venues seem apt to explore options around screening historic films with both historic and contemporary accompaniment on the organ. Traditional recital programs are being performed in secularized venues. Beyond this, experimental programming is being explored in several venues. Artists are developing ways to use the organ creatively outside of the liturgy. Many of the secularized churches explored in this study show opportunities for more educational

programming including lessons, masterclasses, and organ demonstrations for the public. These ideas are good starting points, but they are not enough.

There are an immense number of secular organizations, none of which have been approached about the organ. The varieties of secular people complicate doing so, but since the organ has necessarily clamped itself to institutions throughout its history, entering into conversation with such groups may be worthwhile. Organizations that attempt to replace the Sunday activities involved with traditional Christian worship have had limited sustainability. However, some, like “Sunday Assembly,”³⁷¹ which has around forty-five congregations worldwide, has had a degree of success. Completely secular, the members meet on Sundays to “sing songs, hear inspiring talks, and create community together in a family-friendly and inclusive setting.”³⁷² Perhaps the organ could find a home in places like this.

Other associations might care about these issues if they were aware. People generally respond to preserving aspects of their culture, and the idea that secular people do not care about the organ is an assumption proven wrong by European efforts to sustain historical instruments despite church closures. Organizations with fewer physical meetings like The American Humanist Association³⁷³ have publications and conventions where information about preserving and repurposing the organ may be welcomed.

³⁷¹ “Welcome to Sunday Assembly Online,” Sunday Assembly, accessed November 11, 2019, <https://sundayassembly.online/>.

³⁷² “About Us,” Sunday Assembly, accessed November 11, 2019, <https://sundayassembly.online/about-sunday-assembly/>.

³⁷³ “American Humanist Association,” American Humanist Association, accessed November 11, 2019, <https://americanhumanist.org/>.

Without reaching out it is impossible to know. The organ needs to find ways to engage with non-Christian people and this may be a start.

The organ needs to reconnect with the secular in the United States. Haig Mardirosian states that, “as far back as the 1960s, there began to be a visible dichotomy somewhere between the sacred and secular realms as they applied to the organ.”³⁷⁴

Throughout its long history, the instrument has proven itself in both sacred and secular contexts. Churches lose nothing by the organ being used outside of service and secular society has much to gain by including the organ.

Charles Taylor has argued that past scholars have tended to erroneously rely on “subtraction stories” to explain secularization, meaning that the secular is simply the absence of religion.³⁷⁵ But the secular is its own complex identity and is not necessarily opposed to religion. I argue that the same is true for objects. The organ exposed to secularization is not stripped of meaning, instead it assumes something new. It is not a shell void of religious significance, but rather an object-in-use, a musical instrument, with centuries of history and significance in new hands. With this conceptual starting point, we can begin to explore possibilities for the organ in “A Secular Age.”

³⁷⁴ Haig Mardirosian, *Vox Humana: Essays About the World of the Pipe Organ and Those Who Play It* (Saint Louis, MO: MorningStar, 2017), 78.

³⁷⁵ Taylor, 26-9, 530-1.

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APPENDIX I

Secularized Church Examples and their Organs

Secularized Church	Location	Building Use	Organ	Organ Use
St. Joseph's Art Society (The former St. Joseph's Roman Catholic Church)	San Francisco, California	-Private arts space -Open to public for ticketed events	Henry Picher's Sons, Op. 830 (1914)	Removed/missing
The former American Baptist Church of the Beatitudes	St. Petersburg, Florida	-Home	(a) Möller Artiste (1938) (b) Alan Binger	(a) Moved to another home (b) Moved to another church
My Place Teen Center (a) (The former United Methodist Church) (b) (The former St. Andre's Roman Catholic Church)	(a) Westbrook, Maine (b) Biddeford, Maine	-Teen Center	(a) E. & G. G. Hook, Op. 173 (1854) (b) Casavant, Op. 644/Faucher Organ Co., Op. 5 (1916/1992)	(a) Moved to another church (b) None

Secularized Church	Location	Building Use	Organ	Organ Use
The Summit Center (The former St. Paul's Church-on-the-Hill Episcopal Church)	St. Paul, Minnesota	-Conservatory -Events -Performance -Christian worship	Wicks, Op. 5533 (1976)	Very occasional performance
Father John's Brewery (The former Methodist Episcopal Church)	Bryan, Ohio	-Brewpub -Events	Wm. Johnson & Son, Op. 841 (1896)	Unknown/none
The Bluestone (The former First Baptist Church)	Columbus, Ohio	-Events -Concert venue	(Modified) Estey, Op. 2541 (1926)	Moved to another church
The Old Church (The former Calvary Presbyterian Church)	Portland, Oregon	-Performance -Events -Cultural center	Hook & Hastings, Op. 1141 (1883)	Performance

Secularized Church	Location	Building Use	Organ	Organ Use
The Church Brew Works (The former St. John the Baptist Roman Catholic Church)	Pittsburgh, Pennsylvania	-Brewpub	Unknown	Disrepair (?)
The Steeple Project (a) The Grand Halle on Broad Street (The former Immaculate Conception Church) (b) (The former St. Columba Church)	Johnstown, Pennsylvania	(a) -Performance -Events (b) -theater (to be)	(a) Adam Stein (c. 1900) (b) M. P. Möller, Op. 1805 (c. 1915)	(a) -Performance -Events (b) Dismantled
Epsilon Spires (The former First Baptist Church)	Brattleboro, Vermont	-Art and performance -Events -Christian worship	Estey, Op 300 (1906)	Performance

Secularized Church	Location	Building Use	Organ	Organ Use
The Castle (The former First Presbyterian Church)	Beloit, Wisconsin	-Events -Education	Henry Pilcher's Sons, op. 703 (1910)	-Performance -Events (weddings)

APPENDIX II

Map of Secularized Church Examples



1. St. Joseph's Art Society (The former St. Joseph's Roman Catholic Church)
San Francisco, California
2. The former American Baptist Church of the Beatitudes
St. Petersburg, Florida
3. My Place Teen Center (The former United Methodist Church)
Westbrook, Maine
4. My Place Teen Center (The former St. Andre's Roman Catholic Church)
Biddeford, Maine
5. The Summit Center (The former St. Paul's Church-on-the-Hill Episcopal Church)
St. Paul, Minnesota
6. Father John's Brewery (The former Methodist Episcopal Church)
Bryan, Ohio
7. The Bluestone (The former First Baptist Church)
Columbus, Ohio
8. The Old Church (The former Calvary Presbyterian Church)
Portland, Oregon
9. The Church Brew Works (The former St. John the Baptist Roman Catholic Church)
Pittsburgh, Pennsylvania
10. The Steeples Project, The Grand Halle on Broad Street (The former Immaculate Conception Church);
The Steeples Project (The former St. Columba Church)
Johnstown, Pennsylvania
11. The Steeples Project (The former First Baptist Church)
Brattleboro, Vermont
12. The Castle (The former First Presbyterian Church)
Beloit, Wisconsin